IN THIS ISSUE: **THE PIANO WORKS OF ALEXANDER SCRIABIN .... By Cara Verson**

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MARTINELLI

AT A RECEPTION GIVEN BY THE DOMINANT CLUB OF LOS ANGELES.

Left to right, Lawrence Tibbett, who, with Mrs. Tibbett, was honor guest; Elinor Remick Warren, composer, pianist and president of the club; Mrs. Tibbett; and Dr. Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra.

CHARLES HACKETT,

tenor of the Metropolitan Opera, is to join the faculty of the Juilliard Summer School, New York, to fill the vacancy caused by the death of Herbert Witherspoon.

JOHN FINLEY WILLIAMSON

will conduct the annual festival of the Westminster Chorus in Princeton, N. J., on June 7 and 8. On June 7 the Bach B minor mass is to be given in the Princeton Chapel by the entire student body of the Westminster Choir School. The following day the chorus which will appear in the stadium will be composed of the choirs of Westminster pupils, coming from a radius of one hundred miles and amounting to approximately 3,000 people.

BRONISLAW HUBERMAN,

on his vacation in southern Austria, exchanges violin and bow for the rifle.

NINO MARTINI AND HIS MANAGER ENTRAIN FOR THE COAST.

Mr. Martini, opera, radio and concert singer, is shown with Jack Salter, vice-president of Columbia Concerts, on the way to Hollywood, where the tenor is to make musical films for Fox pictures. (Photo by Cosmo-Sileo Co.)

HAROLD MORRIS

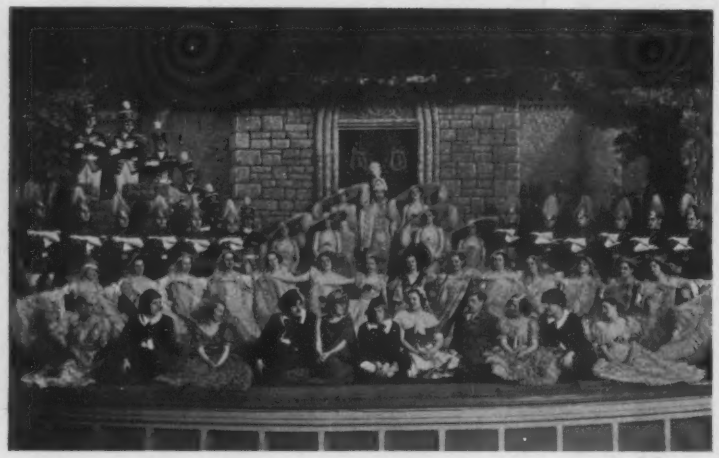
was soloist in his concerto for piano and orchestra with the Brooklyn Symphony Orchestra, Franco Autori conducting, at the McMillin Theatre of Columbia University, New York, on May 16, and at the Brooklyn Museum on May 19. Mr. Morris was previously heard in the work with the Boston Symphony under the baton of Koussevitzky.

JOHN CORIGLIANO,

violinist, will appear as soloist with a symphony orchestra conducted by Leon Barzin at the Naumburg concert in Central Park, New York, on Decoration Day (May 30). Mr. Corigliano is to be heard in the three movements of Lalo's Symphonie Espagnole for violin and orchestra. On April 17 and 21 he played the Beethoven violin concerto with the New York Civic Orchestra, Antonia Brico conducting. The first concert took place in the American Museum of Natural History, the second at the College of the City of New York.

EUGENE ORMANDY and CAPTAIN P. LAGAAY

of the SS. Veendam, crossing to Europe recently. Mr. Ormandy, regular conductor of the Minneapolis Symphony Orchestra, is now abroad fulfilling engagements.



ITHACA COLLEGE PRESENTS GILBERT AND SULLIVAN'S PATIENCE.

The photograph shows the final scene of the operetta, which was given seven performances in all, five at the Little Theatre of the college, and two in Binghamton, N. Y.

(See Inside Back Cover for Additional News Pictures)

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Johnson Succeeds Witherspoon As Metropolitan Opera Manager

Ziegler Remains as Assistant—Nine New Singers, Six of Them Americans, and a New Chorus Master Engaged—Many Eminent Artists of This Year's Personnel Have Not Yet Renewed Contracts

The appointment of Edward Johnson, assistant general manager and a leading tenor of the Metropolitan Opera, to succeed the late Herbert Witherspoon as general manager, was announced by the opera board of directors on May 16. The fact was also confirmed that Edward Ziegler, assistant manager, would continue in that post.

At the same time, the Metropolitan issued a statement prepared by Mr. Witherspoon, in which the engagement of nine new singers, including six Americans, and a new chorus master was made public. The repertoire for next season was also outlined, with the exception of new productions that had not yet been decided upon. The possibility that an American work would be mounted was announced, provided "its worth eminently justifies it."

NEW ARTISTS ENGAGED

The native artists added to the personnel are Josephine Antoine, Charlotte Symons and Thelma Votipka, sopranos; Julius Huehn, baritone; Chase Baromeo and Dudley Marwick, bassos. The foreign singers engaged are Eduard Habich, German baritone; Carlo Morelli, Chilean baritone, and Hubert Raidich, Belgian basso-cantante. Fausto Cleva, at present an assistant conductor, succeeds Giulio Setti as chorus master, with Konrad Neuger, formerly of the Philadelphia Opera, as newly-appointed assistant.

What must be regarded as a preliminary list of the vocal personnel reëngaged includes only a fraction of the artists who sang with the Metropolitan in the season just concluded. It is expressly stated that "negotiations are still pending with other important artists." The repertoire listed contains only thirty-five operas, which include the most popular works with the public, as well as a few which have not been given in the last few years at the Metropolitan.

Mr. Johnson, who was singing in opera in Detroit at the time of his appointment, replied as follows to a telegram from Paul D. Cravath, chairman of the board of directors:

"Your telegram announcing my appointment as general manager Metropolitan moves me profoundly and leaves me deeply sensible of the confidence which the board of the Opera Association and that of the Juilliard have reposed in me. Recognizing the obligation to carry on the plan so auspiciously conceived by Mr. Witherspoon and with the invaluable counsel of Mr. Edward Ziegler and the coöperation of Mr. Earle Lewis, I pledge my zealous devotion to its fulfillment and to the maintenance of the uninterrupted prestige of the Metropolitan Opera.

EDWARD JOHNSON"

The Metropolitan announcement continued as follows:

"A few minutes before his death on May 10, Herbert Witherspoon prepared the following announcement of his plans so far as completed for the season of opera in New York at the Metropolitan Opera House which will commence early in December, 1935, and continue for fourteen weeks.

"'The announcement is now made by the Directors of the Opera, in Mr. Witherspoon's words, with the intention and the hope of carrying out his program, and with deep appreciation of what he had accomplished in so short a time. Mr. Johnson, now returning from an engagement in Detroit, approves the putting out of this announcement and indicates his desire to go on with the season on the general lines laid down by Mr. Witherspoon.

"'I should like to make it very clear,' said Mr. Witherspoon, 'that the first or main season, commencing early in December, will be conducted generally along the lines of the

(*Continued on page 7*)

King's Jubilee in London Helps Profits for Music

Lehmann and Melchior Open Covent Garden Season—Beecham in Fine Fettle—Vienna Philharmonic Registers Strongly—New Soviet Music Arouses Interest

By CESAR SAERCHINGER

LONDON.—The King's Jubilee, the Covent Garden Opera season and spring burst upon London almost simultaneously. So with war clouds reported gathering on the Continental horizon, London is making merry as it has not for sixteen years.

The town is full of bunting and colored lights and the sidewalks of the shopping streets are more crowded than at any Christmas time within my memory. There is a rumor, too, that England is on the road to recovery; and at any rate there is enough bread to enable people to enjoy the circuses.

The most sophisticated of these, the musical merry-go-round, does not—except for a few extra God Save the King's—differ radically from the usual. Covent Garden, in fact, is still on rations so far as length is concerned, and Sir Thomas Beecham contents himself with announcing his intention to "restore Covent Garden to something resembling its old position of supremacy, by gradually lengthening its seasons and increasing their number during the year." Words are cheap and the fact that the box-office is making some extra shillings from the Jubilee visitors induces a mood of prodigality. Neither repertoire nor cast give any indications of an expansive policy, however. One would have thought that New York's operatic distempers might have given London its chance in the race for "supremacy"; but aside from Grace Moore (known here chiefly as a movie star) no newcomer of note has been engaged, and in place of Olszewska we have a lady named Ohms, whom you know from the Metropolitan.

The smallness of the repertoire has been window-dressed by calling the season a Wagner-Rossini festival, which for some reason is to be seasoned with a dash of Carmen. Wagner is the rage of London's opera-goers, and the crowds that worship the old Germanic gods are enough to support "experiments" in Italian and French opera of the nineteenth centuries. Further than that we venture not.

LOTTE LEHMANN APPEARS ON THE OPENING NIGHT

Lohengrin, refurbished as to stage sets, re-studied, and all but uncut, was presented to the customarily brilliant audience of the opening night. Sir Thomas conducted, and the great innovation was a new rule—unprecedented in individualistic England—that doors are shut before the Prelude. Late arrivals (and there were few) had to cool their heels till the end of Act 1. This is a measure of the disciplinary authority wielded by Sir Thomas.

A new tenor from Switzerland, Max Hirsel, was to be the Lohengrin, but he succumbed to the English spring climate and was replaced at two hours' notice by the splendid Lauritz Melchior, who triumphed completely. Lotte Lehmann was the Elsa and carried off honors with the beauty of her voice and the sweet dignity of her bearing. Kipnis as the King was magnificently, Janssen as Telramund villainously, sonorous; and Elisabeth Ohms a passionate but sometimes flat Ortrud. The chorus was pedestrian, the orchestra splendid but none too discreet, and the commanding hero of the evening Beecham, with Dr. Erhardt, the producer, as his faithful paladin.

MELCHIOR'S THREE-DAY WEEK

Two Tristans with Frida Leider and Lauritz Melchior and Rheingold completed the first week of Wagner. For Melchior

(*Continued on page 24*)

Florentine May Begins with Melodic Pomp and Splendor

Paris Grand Opéra Performances Fail to Impress—Moses by Rossini Has Sensational Success—The Seasons by Haydn a Close Second

By GISELLA SELDEN-GOTH

FLORENCE.—Favored by a radiant spring afternoon, the inaugural ceremony of the Florentine May took place in the historical halls of Palazzo Vecchio. It was an enchanting scene, bright sunshine pouring in through the arched windows and azaleas in profusion everywhere. City heralds, in traditional white and red garb, mounted guard on the monumental staircases. Sweet *settecenio* string music was wafted from room to room. The Lord Mayor of Florence welcomed hundreds of his international guests, and the flourish of silver trumpets announced the opening of the festival.

There were speeches in abundance, not only in praise of the "City of Arts" and the "Power of Music," but also of French-Italian amity; and as His Excellency, M. André Mallarmé, French Minister of Public Education, was the guest of honor at the ceremony, these utterances were all most appropriate.

M. Mallarmé's cordial reply exalted Italy's magnitude and hospitality. A speech by the official chairman, the Honorable Carlo Delcroix, lifted thought to its highest level. This extraordinary man, whom war deprived of sight and hands, is the real initiator of the Florentine May—it was his spiritual vision which first saw, seven years ago, a musical renaissance in the town which, throughout so many centuries, has played such an important rôle in the history of not only the musical, but all the arts.

PARIS OPERA UNIMPRESSIVE

As artistic sequel to the foregoing, the troupe from the Paris Grand Opéra gave two presentations, the first evening consisting of a classically correct restoration of Castor and Pollux, by Rameau; the second comprising modern ballets. For these events an ensemble of over one hundred and sixty singers, musicians, and dancers, accompanied by a complete scenic staff and wagonloads of costumes and scenery, had come to Florence.

The old Rameau opera, although received with the courteous applause which the occasion required, failed to appeal to the audience. With a taste for fine voices and staging and with a tendency not to wax enthusiastic over productions that are rigid, greyish and traditional in style, the Florentine public did not lose its head over Castor and Pollux. Indeed despite the fact that it is a careful restoration of one of the masterpieces of early French theatrical music, the

(*Continued on page 26*)

War Over Weber

VIENNA.—An artistic tussle has sprung up between Weingartner and Bruno Walter over Der Freischütz, which Bruno Walter wishes to present using the score as adapted by Gustav Mahler; while Weingartner insists that the Vienna Opera respect the original score by Weber, which, as some one has remarked, should seem able to stand on its own feet. B.

Bethlehem Bach Choir In Anniversary Festival

250th Birthday of Composer Honored by Performances of St. Matthew Passion and Mass in B Minor Sung by Resident Chorus and Guest Soloists under Baton of Bruce Carey

By R. M. KNERR

BETHLEHEM, PA.—The 250th anniversary of Bach's birth was celebrated by the Bethlehem Bach Choir, in its twenty-eighth festival, held in Packer Memorial Chapel on the campus of Lehigh University, on May 17 and 18. The mixed choir of nearly 300 voices, conducted by Bruce Carey, sang the St. Matthew Passion at afternoon and evening sessions on the first day, and the annual performance of the Mass in B minor on Saturday afternoon. The soloists for both days were Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor, and Julius Huehn, bass. Forty members of the Philadelphia Orchestra provided the accompaniment, assisted by T. Edgar Shields, organist, and Ruth Becker Myers, pianist. According to custom at Bethlehem, the sessions were preluded by chorales played by a trombone choir in the belfry of the church.

Perfect weather and glorious springtime foliage made a fitting frame for the picturesque event, which annually draws hundreds of pilgrims from many states and from Europe to the Bethlehem musical rite. Capacity audiences attended the festival, and as usual many auditors who were unable to obtain reservations in the little Gothic chapel listened to the performances from the campus outside. All possible seating and standing space was utilized on Saturday afternoon, and there was the customary informal gathering on the greensward between sessions.

The St. Matthew Passion was last sung by the choir in 1929 under its founder and sole previous conductor, the late Dr. J. Fred Wolle. It was the first performance of this work under its present director, who this year presided over his second full-length festival. It has always been the custom at

(*Continued on page 28*)

Cincinnati Opens May Festival with Elijah

(*Special Telegram to the Musical Courier*)

CINCINNATI.—Cincinnati's thirty-first May Music Festival opened on May 21 with vivid pageantry and with the festival spirit that has become traditional since the first event in 1873. Mendelssohn's Elijah was sung for the fifth time in the history of the festivals. The performance was an inspired one. Eugene Goossens, the musical director, was wildly cheered by singers and audience at its conclusion.

The Festival Chorus, supplemented by the University of Cincinnati Oratorio Society, showed sureness of attack, beautiful tone quality and fine interpretation. An exalted spirit in the singing deeply moved the audience. The soloists reaped enthusiastic applause. Richard Crooks, in excellent voice, sang with flawless style and exquisite interpretation. Richard Bonelli, as Elijah, displayed fine artistry, depth of feeling and emotion. Rose Bampton's rich contralto was warm and fluent, admirably adapted to her part. Dorothée Manski displayed a voice of great dramatic power. Ruth Best and Howard Hafford gave much pleasure in incidental solos. Music Hall was filled to capacity and enthusiasm ran high, the chorus, soloists and orchestra sharing with Mr. Goossens in the triumph that marked the opening of another history-making May Festival. M. D.

New Strauss Opera for Dresden

DRESDEN.—The Dresden Opera Weeks, from June 24 to July 14, will open with the world creation of Die Schweigsame Frau, by Richard Strauss. Other works to be given during this period (in the Zwinger open-air theatre and in the historical and newly restored courtyard of the castle) are Wagner's Ring, Oberon, Marriage of Figaro and Der Günstling. J.

PIANO WORKS OF ALEXANDER SCRIABIN

By CARA VERSON

"As Byrd brings pathos, Bach brings drama, Beethoven heroism, so Scriabin brings ecstasy into music."

A RESTUDY of the works of any composer is interesting twenty years after his death, and perhaps that of Scriabin is especially so when we consider the vast strides, or shall I say, the great changes that have taken place in musical composition in the past twenty years.

Scriabin belongs to the period which the writer is fond of calling "the other life," for to those of us who had reached maturity, the catastrophe of world war made a complete change in the mode of thinking and, I might also say, of living. The periods before and after are so sharply separated that they may almost be designated as "two lives."

Though he lived in "the other life" Scriabin's music is far in advance of that period, and after the last traces of disillusionment, cynicism and bitterness of the fifteen or twenty post-war years on musical composition have entirely disappeared, the time will be entirely ripe for a Scriabin renaissance. Only then will arrive a full appreciation of his genius.

As was the case with the Polish tone poet, the piano was the instrument of Scriabin, the Russian Chopin. In spite of the fact that he wrote five symphonies of which the last three rose to glorious heights, his genius flowered to its fullest in the one hundred-and-ninety-odd compositions for piano that came from his pen.

We find the germ of modern music existing long before Scriabin began to compose, but he, with Debussy, evolved such a decidedly new idiom, and made such important contributions to piano literature (each in his respective idiom) that they may be considered the classicists of the modern school.

Light and Music

Much of the music of Scriabin suggests light—white dazzling light, leaping flames, now bright, now sombre. It also suggests soaring, beating and brooding wings—sometimes iridescent in color—sometimes soft and grey. "The difference between Bach and Debussy," says Paul Rosenfeld, eminent musicologist, "is that of age and race," and I think this can be considered equally true of the great Johann Sebastian and Alexander Scriabin. Rosenfeld gives the sonatas of Scriabin, the preludes of Debussy, a place of equal importance in piano literature with The Well-Tempered Clavichord, the Beethoven sonatas, the later works of Chopin and the piano works of Brahms. The same writer says, "The world of tomorrow will find in his (Scriabin) music its new Chopin."

Scriabin began to compose at the tender age of eight years. During this time, Chopin was his idol and remained the great influence all through his early period of composition. The Russian characteristics of mysticism, fondness for philosophic contemplation, deep faith, childlike superstition also left their traces on his compositions. In few cases, the only one I recall, in fact, when folk music had an influence on his music, is in the piano concerto, op. 20. In this, I believe, no actual folk music was used, but the "feel" of it is present. In this composition there is also an influence (perhaps not great but still there) of the Russian Orthodox church liturgy.

The Early, or Apprentice Period

The works of the early, or "apprentice," period may be classified from op. 1 to op. 18. The etude and prelude of op. 2 might easily be mistaken for pages of Chopin. In the mazurkas of op. 3 we already find the beginning of the wide stretches for the left hand, which later are characteristics of Scriabin's method. In mazurka No. 1, of this opus, at the very beginning there is a somewhat "Scriabinist" tendency though much of the music of this opus is Chopinesque. In No. 7 there is a slight suggestion of Schumann. Op. 4, Allegro Appassionata shows considerable development. With this begins his student period, when he was enrolled in the composition classes of Taneieff at the Moscow Conservatory. The period (op. 4 to op. 10) includes the twelve études, op. 8, and the prelude and nocturne for left hand alone, op 9. The *raison d'être* for the latter is this: The streets of Moscow were literally overrun with small open cabs called *droshkys* whose drivers were most reckless and irresponsible. One day while walking from the conservatory, Scriabin was knocked down by one of these cabs and his collar-bone broken. During the entire time that his right arm was useless he practiced with his left hand and these compositions are the fruits of this period.

In étude No. 3 of op. 8 can be seen the influence of étude No. 10, op. 10 of Chopin. Where the Pole breaks his figures by phrase marks from the second to third note of each triplet in the right hand, our Russian makes a long phrase and even goes a step farther in difficulty in the left hand part by making it similar in figure to that of the right. In étude No. 7 of this series, Scriabin shows his fondness for unusual ryhthms, 4/4 time in right hand and 12/8 time left hand. Observe the grouping of the left hand part. There is a ruggedness of style in this étude that has not appeared in Scriabin's work thus far.

Another choice number of this collection is No. 10, a perpetual motion with a splendid widespread accompaniment. No. 9 is a very effective composition, the left hand perhaps influenced by Chopin's étude op. 25, No. 10. No. 8 of Scriabin's op. 8 is quite Chopinesque. Could he have had in mind the right hand part of the Polish master's op. 25, No. 8, when composing No. 6 of this collection? In No. 12, its rhapsodic feeling and last-page climax, are reminiscent of Liszt. Maybe the number twelve had a special significance or connection with the twelve études each in op. 10 and op. 25 of Chopin. (The young Russian idolized the Pole to such an extent that he frequently slept with a volume of the latter's music under his pillow.)

Again there may be some relation in the twenty-four preludes in op. 11 of Scriabin to twenty-four preludes in op. 28 of Chopin. In Scriabin, op. 11, No. 1, and Chopin No. 1, we find figures of five, though used somewhat differently. Nos. 2, 4, 8, 9 and especially No. 17, are in the Chopin style. Scriabin's op. 11, No. 17, especially of this series, might be a page from the work of the Polish composer. No. 6 of this series, in canon style, is very effective, and No. 14 may be likened to a Ride of the Walküre in its fiery, dramatic quality. The composer, however, tells another story of the source of his inspiration for this composition. One day while in Switzerland, he watched "a mountain torrent rushing swiftly between two great rocks which it had torn asunder." There is considerable originality in the rhythm of this prelude, in 15/8 time, in three groups of five-eighth notes each, to the measure. Prelude No. 9 of this series is a charming ethereal bit. Of No. 16, one writer has said "Behold the Slav." Preludes Nos. 18 and 24 of this opus are most effective concert pieces as well as interesting studies in uneven rhythms.

Five preludes, op. 15, show strong Chopin influence, especially Nos. 1 and 2. The same applies to prelude op. 16, No. 1. In op. 17, No 1 (prelude), there is a striving for originality, and the Concert Allegro of op. 18 is still somewhat more in advance in originality than any previous work. The Fantasy Sonata op. 19 (sonata No. 2) shows an amazing stride forward in new character.

The piano concerto, op. 20, was written in 1897 after the composer had taken up his duties as professor of piano at the Moscow Conservatory. It is not especially original in style and harmony though very lovely in content. I feel in it the influence of the folk music of Russia. Thus far in his work Scriabin, in spite of the marked Chopin influence, has shown a greater independence and significance to the left hand than has Chopin. He is developing a good sense of form and does not make as many repetitions of themes as does the Pole. Paul Rosenfeld says of him: "Scriabin is to Chopin's spirit as Russian iron to Polish silver."

Period II—Developing Into Fuller Personality

After op. 20, the composer continues to develop into a fuller personality, though still along old lines. Of this period, sonata No. 3, op. 23, is one of the highlights. It is worthy of being placed on the most important piano programs, though more akin to MacDowell than to the greater Scriabin of later years. In it, the demands on piano technic have become greater. I have been told that the second theme of the finale of this work served as a lullaby in the Scriabin family.

The next work of importance is the fantasy, op. 28, in which the composer appears to be somewhat under the influence of Liszt and Wagner. The triplet figure with dotted middle note which later becomes so characteristic of Scriabin is frequently used here.

Sonata No. 4, op. 30, is truly an outstanding work. Composed in 1903, it may be regarded as a forerunner of the fourth symphony. (Poem of Ecstasy). The two leading motives of this sonata occur in the first eight bars of its prelude. They may be called "Striving toward the Ideal." In this sonata, Scriabin reaches the highest point of his creative work up to that date. This is a most prolific period in his career and one of prime importance. Perhaps it is the most fertile of his life, for he wrote all of his compositions from op. 30 to op. 43 in nine months of that year (1903).

Now we come to one of the most popular of Scriabin's compositions, Poem, op. 32, No. 1. The first part of this Poem is Chopinesque, yet is written in a richer harmony. The middle part is more Scriabinesque. Poem No. 2 of this opus, with prelude op. 37, No. 2, and op. 39, No. 1, are brilliant bits of glaring light. I might add here that Scriabin employs the word "poem" to designate a short composition of more than one idea; while "prelude" he uses for a composition having only one germ idea. In Poem No. 2 of this opus, we find the chord of the ninth with a sharped fifth—one of the first examples of that advanced harmony reached in Prometheus. All later Scriabin harmony is developed from ninth chords with diminished fifth. In the first measure of Poem No. 1, op. 32, in the left hand (by enharmonically changing b sharp to c) a chord of fourths may be found, the Mystic Chord. Example: f sharp, b sharp (= c) g sharp, d.

This Poem was a great favorite with the composer. Eaglefield Hull considers Tragedy, op. 34 "one of the finest of Scriabin's shorter pieces." It shows influence of Liszt yet the composer combines it with much that is original—ninth chords with sharped fifth occur frequently.

In Poem Satanique, op. 36, we find another soul state though different from that of the sonata No. 4. This Poem has a strong flavor of Liszt's Mephisto Waltz, though harmonically it is more advanced. Much use of the French sixth is made in this composition. The Valse, op. 38, is rather a "Chopinesque Scriabin than as formerly, a Scriabinesque Chopin," says Montagu Nathan.

Period III, or Transition Period

The transition period begins in op. 41. The set of eight études, op. 42, is a fine collection. Nos. 1 and 2 are splendid examples of the composer's fondness for intricate rhythms. No. 4 is a lovely example of this period. In the ecstatic No. 5, we find the gem of the collection. Here is the robust Scriabin, more in the Promethean manner and deeply Russian in feeling. No. 7 is an example of a three-against-four rhythm. No. 8 has a lovely Chopinesque middle section. This set, composed in 1906, is of the same period as the Poem Divine, op. 43. Sabaneieff speaks of this period as the "acme of his creative work."

The scherzo, op. 46, is a grateful concert number and the four preludes, op. 48, are also a fine set. No. 4 of this series might be likened to a vignette of a bacchanalian revel. Op. 49 and 51 are appealing collections. Prelude No. 2 of op. 51, marked "Lugubre," is written in a minor scale with a raised fourth. Example: a, b, c sharp, d, e, f, g, a. The Fragilité, Poem Ailée and Danse languide, are exquisite. Op. 52 is another lovely group, especially the delightful Enigme and Poem languide.

Period IV—Full Consummation of Scriabin's Genius

Now one of the outstanding compositions of the last period, the sonata No. 5, op. 53, written in Lausanne in 1908, in the remarkably short space of three or four days. Beginning with this sonata, though he still adheres to the classic form, the composer telescopes his work into one movement. A quotation from the Poem of Ecstasy serves as a motto for this composition and the translation reads as follows:

"I call you to life, O mysterious forces, submerged in the darkness profound, of the creative spirit, timed embryos of life, to you I now bring courage."

A twelve-bar introduction might be likened to a curtain of heavy mist being rolled back, then the prologue begins. Hull styles it the motive of "Desire for Enlightenment." After this is developed, there is a bar of rest, then the principal subject begins—according to Hull, "Summons to Hidden Powers." The second subject follows "the Awakening of Intelligence" motive, then the third subject, "Ego or Personality" motive. Next there is an episode or "Powers of Darkness" subject. Again the misty curtain and further development. In bar 273 the harmony foreshadows that of Prometheus. The development passes from a lovely bit to the third subject alternating with the "Powers of Darkness" motive, through magnificent ecstasy to the principal subject. Again the "Powers of Darkness" and finally a coda—"the Motive of Life and Light," and a blinding white light it is. The sonata ends in a stupendous climax.

Op. 56 consists of four enchanting morceaux entitled prelude, Ironies, Nuance and étude. In op. 57 are found two very popular numbers, Désire and Caresse Dansée. The first so illusively sensuous might have been written as part of the Mystery. The second number is a softly caressing dance in an atmosphere of moonlight and white roses. These two lovely bits are among the finest of Scriabin's short compositions and both are founded on the so-called Mystic Chord.

The "Mystic" Chord

As stated earlier in this paper, the Mystic Chord consists of overtones arranged in fourths. Scriabin founded no new scale but summoned the duodecuple or twelve-tone scale used by all writers of the modern school. In his last period he discarded all key signatures (also like many moderns of today). I call your attention to the fact that Scriabin used this method from about 1903 to the time of his death, in 1915—so far in advance of his time was he.

The Poem Nocturne, op. 61 belongs to the most important pieces of the composer. The technic is already far beyond that of Prometheus (op. 60) and akin to that of the Mystery.

In sonata No. 6, op. 62, the new reign of harmony is definitely entered. The sonata is practically built on the chord a, e, b, f, c sharp, g, known as the Mystic Chord. This sonata was completed in 1911. Eaglefield Hull has given it the sub-title Dreams of Gerontius. He labels the first subject "Theme of the Soul" and quotes copiously from Cardinal Newman, in his poem Allow the Soul to find peace and purity. "Scriabin, on the other hand, leaves the Powers of Evil rampant and the Soul still struggling," says Hull.

Again another soul state in sonata No. 7, op. 64. This composition was really finished before sonata No. 6. The composer calls it the White Mass. In op. 65, a difficult set of études, the composer deals with the interval of the ninth in the first étude; with the seventh in the second one; and the fifth in the third. In No. 3 of this series throughout the middle in the left hand part the octave is divided into two parts, as it were. Example: measure one of the second page, left hand, the first note of the measure is c sharp. Measure two the first note is g below, third measure, the first note is c sharp below the g. This recurs several times.

Sonata No. 8, op. 66—like all the sonatas of the period of his maturity—is founded on the Mystic Chord. This is the longest of the sonatas and has two development sections.

Sonata No. 9, op. 68, has been called the Black Mass, as the "diabolical element" enters into it so greatly. Hull calls it "the most pessimistic of his compositions." The second subject of this sonata is slightly reminiscent of Debussy.

Sonata No. 10, op. 70, is a radiant poem of vibrant sunlight. The subtitle of White Mass is most fitting, for in it the composer seems to have exorcised all the evil spirits that were encountered in the preceding sonata. This ninth sonata was first performed in Moscow in 1913. Hull says the last four sonatas must be regarded as one phase, as they were all conceived during the same period—about 1911. He regards the last six sonatas of Scriabin as "the greatest contribution to instrumental music since Beethoven."

Vers la Flamme

Toward the Flame, op. 72, is the extreme revelation of brilliant light in Scriabin's mu-

(*Continued on page* 11)

Johnson New Metropolitan Manager

(*Continued from page* 5)

past years. The same prices for seats will prevail, and the company will include artists of the highest calibre. In every way possible the management will sustain the highest artistic standard of the past and make improvements wherever conditions may permit.

"'The second, or supplementary season, will be given by a company of somewhat different name and of different personnel. It is planned to begin this season early in May, 1936, at popular prices, which, it is hoped, will bring opera within the reach of all. Plans for this second season will be announced in the fall.

"'It will be seen from the following list of artists engaged for the main season that most of the popular singers of the company have been retained.

PERSONNEL ALREADY ENGAGED

SOPRANOS

Josephine Antoine (new)	Margaret Halstead
Pearl Besuner	Helen Jepson
Lucrezia Bori	Dorothee Manski
Kirsten Flagstad	Elisabeth Rethberg
Editha Fleischer	Charlotte Symons (new)
Helen Gleason	Thelma Votipka (new)

MEZZO-SOPRANOS AND CONTRALTOS

Rose Bampton	Dorothea Flexer
Ina Bourskaya	Myrtle Leonard
Karin Branzell	Kathryn Meisle
Doris Doe	Irra Petina

TENORS

Max Altglass	Charles Hackett
Paul Althouse	Frederick Jagel
Hans Clemens	Giovanni Martinelli
Richard Crooks	Lauritz Melchior
	Giordano Paltrinieri

BARITONES

Richard Bonelli	Eduard Habich (new)
George Cehanovsky	Julius Huehn (new)
Louis D'Angelo	Carlo Morelli (new)
Arnold Gabor	Friedrich Schorr
Alfredo Gandolfi	John Charles Thomas

BASSOS

Chase Baromeo (new)	Dudley Marwick (new)
Ludwig Hofmann	Ezio Pinza
Virgilio Lazzari	Hubert Raidich (new)
Emanuel List	James Wolfe

CONDUCTORS

Artur Bodanzky	Ettore Panizza

ASSISTANT CONDUCTORS

Pietro Cimara	Antonio Dell'Orefice
Riccardo Dellera	Karl Riedel
	Hermann Weigert

STAGE DIRECTOR	PROMPTER
Desire Defrere	Frederick Vajda

"'Negotiations are still pending with other important artists.

REPERTOIRE OUTLINED

"'Because of my very recent appointment as general manager, it has been impossible for me to decide definitely upon new productions, and therefore the announcement regarding any new operas will have to be made later. The repertoire will be selected from the following works:

Beethoven, Fidelio; Bizet, Carmen; Debussy, Pelléas et Mélisande; Delibes, Lakmé; Donizetti, Lucia di Lammermoor; Flotow, Marta; Gounod, Faust; Humperdinck, Hänsel and Gretel; Leoncavallo, Pagliacci; Mascagni, Cavalleria Rusticanna; Massenet, Manon; Meyerbeer, L'Africana; Moussorgsky, Boris Godounoff; Mozart, Don Giovanni; Offenbach, The Tales of Hoffmann; Ponchielli, La Gioconda; Puccini, La Boheme, Madam Butterfly, Tosca; Rossini, Il Barbiere di Siviglia; Thomas, Mignon; Verdi, Aida, Il Trovatore, La Traviata, Rigoletto; Wagner, Die Meistersinger, Die Walküre, Götterdämmerung, Lohengrin, Parsifal, Das Rheingold, Siegfried, Tannhäuser, Tristan und Isolde.

"'The regular subscription series will include, as usual, Monday, Wednesday, Thursday, Friday evenings and Saturday matinees.

"'There will also be a special subscription series of twelve Saturday nights at popular prices.

"'A special subscription series of Wagner operas including the Ring of the Nibelungen and two other works by the same composer, will be given.

"'Special matinees are planned which will be announced in due time.

"'Scenery, costumes, etc., will be renovated and improved so far as possible under existing conditions.

"'Changes have already been completed which will improve the orchestra greatly and the same is true of the chorus, which latter will be under the leadership of Fausto Cleva and a new chorus master, Konrad Neuger.

"'It is desired by the management to produce one new American opera and to this end the scores submitted will be examined during the summer with great care, but the management wishes it definitely understood that no new opera will be produced unless its worth eminently justifies it.

"'The management has been flooded with requests for auditions from both American and foreign singers and nearly 300 have already been heard.

"'The one object of the management is to improve the cast of each and every opera as much as possible and to this end singers will be engaged solely and exclusively on their ability.

EDWARD JOHNSON,

general manager of the Metropolitan Opera Association.

"'The ballet is being completely reorganized and a new ballet master will be engaged. The management hopes to make the ballet a more important feature of the coming season, both along classic and modern lines.

"'The management hopes,' said Mr. Witherspoon in conclusion, 'for generous coöperation from the public and assures its patrons of its desire to satisfy all.'"

MAY TOUR MEXICO AND CANADA

The possibility that the Metropolitan Opera forces might tour widely next season, perhaps even visiting Canada and Mexico, was voiced by Earle R. Lewis, treasurer of the institution, on May 21, when Mr. Johnson held the first of a projected series of press conferences. Mr. Lewis said it was likely that a visit to New Orleans would be made either in the spring of 1936 or in the next fall. There have been invitations also to visit Memphis, Birmingham and Atlanta and from several Texas cities in connection with that state's centennial celebrations next year. The visit to Mexico was discussed last year in order to inaugurate the Palace of Fine Arts in Mexico City, but was later abandoned. The proposal for a tour following Southern engagements next season is now being considered. The Canadian tour might include Montreal, Quebec, Toronto, Ottawa and Winnipeg. Owing to the fact that Mr. Johnson is a native of Canada, his appointment as general manager of the Metropolitan has aroused enthusiasm in the Dominion. Both tours would, however, be contingent on an invitation from governmental authorities.

JOHNSON GIVES INTERVIEW

Mr. Johnson said that he expected that the directors of the Metropolitan would authorize him to make a trip to Europe in June in order to negotiate for the engagement of additional artists. He expects to make a further announcement of the repertoire before he sails. He stated that negotiations are in progress with several eminent singers, including Rosa Ponselle, Lily Pons and Lawrence Tibbett. He further declared that an "open-door" policy would be maintained, with especial opportunities for young American singers. A series of press conferences will be held in which the heads of various departments of the opera house will discuss the details of their various fields.

Mr. Johnson, long one of the most popular singers in opera and concerts in this country, is a naturalized American citizen. He was born in Guelph, Ontario, the son of James Evans Johnson and Margaret Johnson. He received his education at the University of Toronto and sang in concerts in this country early in his career. He was soloist at the Brick Presbyterian Church in New York in 1907-8. In the following year he married Beatrice, daughter of Viscount Jose d'Arneiro of Lisbon, Portugal. They had one daughter, Fiorenza, now twenty-four years old. Mrs. Johnson died fifteen years ago. In 1912 Mr. Johnson appeared on Broadway in the operetta, A Waltz Dream. Two years later he went to Italy to continue his studies for grand opera under Vincenzo Lombardi in Florence, and made his début at the Teatro Verdi in Padua. He sang widely in Italy under the name of Edoardo di Giovanni, appearing at La Scala in the Italian première of Parsifal, in which he sang the title rôle in 1914. In 1920 he returned to this country and was engaged by the Chicago Civic Opera Company, with which he sang leading rôles, also appearing with the organization in New York, and singing at Ravinia. The following season, owing to his pronounced success in romantic tenor parts, he was engaged by the Metropolitan Opera, and has remained with this organization since that time. His repertoire includes both lyric and dramatic rôles. With the Metropolitan he has created parts in a number of new operas by Puccini, Pizzetti, Montemezzi, Zandonai, Alfano and Taylor and has been the only tenor to sing Pelléas with that company. Mr. Johnson was awarded the honorary degree of LL.D from the University of Western Ontario in 1929, and was created both a Cavaliere and a Cavaliere Ufficiale of the Crown of Italy. A few years ago he presented a fund of $25,000 to his native city to further music studies.

His executive talents have been well displayed in his activities as co-chairman with Lucrezia Bori of the committees for raising the Metropolitan Opera Maintenance Funds in 1932-3 and 1933-4. A month ago he was appointed chairman of the drive to increase Metropolitan Opera subscriptions ten per cent. (one of the conditions stipulated by the Juilliard Musical Foundation in its offer to defray $150,000 of the coming season's budget.)

ADDITIONS TO PERSONNEL

The new artists added to the personnel of the company include representatives of various parts of the country.

Josephine Antoine, new coloratura soprano, is a native of Denver and a student of the Juilliard Graduate School of Music, where she studied under the late Marcella Sembrich. She has sung in several Juilliard productions of opera, including the rôle of Zerbinetta in Strauss' Ariadne auf Naxos last November and the title rôle in Bennett's Maria Malibran in April. She also appeared in the spring Bach-Handel festivals of 1933 and 1934. She has sung in oratorio in New York and, in the Philadelphia Orchestra's opera series this season, the rôle of Suzanna in Mozart's The Marriage of Figaro.

Charlotte Symons, soprano, is from Chicago. She has been a pupil of Estelle Liebling since 1931 and recently returned from a long tour this season with the San Carlo Opera Company. She has sung with the Philadelphia Grand Opera Company. She is twenty-four years old and plays the piano and violin.

Thelma Votipka, soprano, is a native of Cleveland. She studied at the Oberlin (O.) Conservatory with Ernst Knoch and Lila Robeson and sang in New York with the German Grand Opera Company in 1929 and 1931. Later she appeared at the Hippodrome. She has sung with the Chicago Civic Opera Company.

Julius Huehn, baritone, a native of Pittsburgh, studied at the Juilliard Graduate School with Mme. Anna Schoen-René. Mr. Huehn has sung leading rôles in Juilliard opera productions, beginning with Jack and the Beanstalk in November, 1931. He sang several rôles in the Philadelphia Orchestra's opera series this season, including Kurwenal in Tristan und Isolde, Faninal in Rosenkavalier, the title rôle in Falstaff, Count Almaviva in The Marriage of Figaro and Kothner in Die Meistersinger. Lately he has been much in demand for oratorio. He has been a soloist in the Bethlehem, Pa., Bach festival.

Chase Baromeo, American basso, is a native of Augusta, Ga., forty-two years old and a graduate with a Master of Music degree from the University of Michigan. He studied in Italy and sang at La Scala in Milan. Later he appeared at the Colon Theater in Buenos Aires. In this country he was with the Chicago Civic Opera Company until its close in 1932. He made his New York début last fall in Max Rabinoff's Cosmopolitan Opera series at the Hippodrome, and has frequently sung in festivals and as an oratorio soloist. He has sung with the new Chicago Grand Opera Company for the last two seasons.

Dudley Marwick, basso, of New York, sang with the Friends of Music as a soloist in Town Hall in Schumann's Manfred on January 16, 1927. He has studied at the Juilliard Graduate School with Paul Reimers. He was one of eight chosen in March, 1928, for fellowships at the Dresden Opera School, but did not accept the fellowship. He sang in 1928 in the Schubert Mass in E flat and Verdi's Te Deum on programs sponsored by the Friends of Music.

Ann Arbor Festival Is Brilliant Event

Forty-second Annual Series Attracts Capacity Audiences—Stock and Moore Conduct Chicago Symphony Orchestra and Chorus, with Eminent Soloists—Hanson Directs World Première of His Drum Taps

ANN ARBOR, MICH.—The forty-second Annual May Festival in Ann Arbor has gratified many thousands of music lovers this year, for while the regular patrons with season tickets attended, many others came from all directions for one or two concerts.

The opening concert on May 15 set the standard which was maintained throughout the festival. On that occasion there were offered Frederick Stock leading the Chicago Orchestra, the world première of Howard Hanson's Drum Taps (after Walt Whitman), and the first appearance of Helen Jepson, soprano of the Metropolitan, at these concerts. It was a great delight to thousands of the admirers of Dr. Stock to welcome him again to Ann Arbor, which stands for the orchestra also. Drum Taps is the third of Hanson's compositions to be introduced to the world in this city, so he is no stranger and found many friends awaiting him. Miss Jepson won her audience at once by her charming manner and her lovely voice. She sang four operatic arias and responded at the end with a group of songs with Mabel Ross Rhead at the piano.

HANSON CONDUCTS HIS NEW WORK

Howard Hanson conducted the performance of his own Drum Taps, directing the orchestra and the Choral Union with magnificence and thereby giving great delight to the audience. Mark Bills, baritone, sang the solo part in the second number, By the Bivouac's Fitful Flame. The work is thrillingly martial and many who have heard the other choral works by Dr. Hanson felt that this is the finest and most enduring thing he has yet written.

On May 16 again the concert was divided into three parts, the Choral Union under the baton of Earl V. Moore, singing Honegger's King David, a symphonic Psalm after a drama by René Morax; the fine performance of The Moldau by Smetana and the waltz from the suite Russes d'Amour by Glazounoff played by the Chicago Orchestra under the direction of Dr. Stock; and the first appearance of the Metropolitan Opera soprano, Mary Moore, in Ann Arbor. There was a total lack of any professional mannerisms about Miss Moore, so her naturalness made a strong appeal to the audience. She has a sweet voice to start with and great technical ability, so while this young singer pleases today one can be reasonably certain that she has greater achievements ahead of her.

Dr. Moore conducted the Honegger King David in a masterful way and the Choral Union responded to his leadership magnificently. The soloists were Ethyl Hayden, Myrtle Leonard and Paul Althouse. Miss Hayden, soprano, had the greatest opportunity to display her able musicianship, and it was a great pleasure to hear her sing. Miss Leonard delighted with her vibrant contralto voice of rich texture, and Mr. Althouse also won enthusiastic acclamation for his supremely artistic interpretation. Paul Leyssac, of the New York Civic Repertory Theatre, was the narrator.

Friday afternoon Juva Higbee conducted the Young People's Chorus in three songs followed by the world première of a cantata, Jumblies, by Dorothy James of Ypsilanti. Miss James was in the audience and responded with Miss Higbee to the enthusiastic applause of the audience. The soloist for this concert was Ruth Posselt, the youthful violinist of Boston. She played the Tschaikowsky concerto in D major with all the authority of an artist twice her years. One hears that youth must be served, but after hearing Mary Moore sing and Ruth Posselt play, one feels that youth also serves.

(*Continued on page* 22)

Rectifying the Record

(*Telegram to the Musical Courier*)

CINCINNATI, O., May 20, 1935.

All this talk concerning The Mastersingers having only just recently been sung in English for the first time puzzles me. We in England have been giving performances of this work in the vernacular for the past thirty years. Greetings.

EUGENE GOOSSENS.

Threat to Close "Amusements" Not Taken Seriously in Paris

Spring Season Brings Bright Musical Array—Bruno Walter and Vienna Orchestra Score—Schumann, Webster, Cassado and Thibaud Win Plaudits in Ville Lumière

PARIS.—Many people are refusing to take the threatened closing of amusement establishments seriously. The sword that is hanging over Damocles' pate (Damocles being the Legislature), they say, can not do much harm after all, and is only made of paper. The Legislature convenes May 28 and if within three days taxation relief measures are not passed, the city's pleasure factories will close. This, some papers have reported, would be alarming, were it not for the fact that most of the theatres and concert halls are in the annual habit of closing about that time anyhow. Whether the Legislature is or will be impressed by such a threat remains to be seen.

One thing is certain: people bandy the expression *grande saison de Paris*, but nobody seems to know much about it. What will be done, given, or proffered, where, when, and how, still seems to be confined to the realms of the conjectural. It will be too bad if, as it happened last year, the *grande saison* will have come and gone before anybody knows anything about it. The outstanding memory of the "performance" of last season, is some miserable electric lights stuck in the trees along the Champs-Elysées, the primary result of the fizzle being the guffaws of the people seated at the sidewalk tables, and the disturbing of the nocturnal repose of the sparrows nestling in the branches. Unless something happens, and happens quickly, 1935 will not even amount to that. And yet the town's, like the country's, resources are unlimited and inexhaustible; all that is needed is the proper head and incentive to exploit them.

VIENNA PHILHARMONIC IN VISIT

While folks are wondering, worrying, and threatening, musicians are doing the only possible sensible thing: providing their own *grande saison*. The much-admired Philharmonic Orchestra of Vienna, laden with history, faith and idealism, gave a memorable concert in the Paris Opéra. Bruno Walter conducted. A more than just warm welcome awaited Vienna's foremost orchestra. The house was packed to its utmost limit, applause ran as high as it is possible, Walter was in his most contagiously persuasive mood, and the orchestra sounded marvelous. The program, *para personas de gusto*, comprised symphony in B flat (Haydn) Tombeau de Couperin (Ravel), seventh symphony (Beethoven) and piano concerto in D minor (Mozart). In the last-named, and following the example of his ancient forebears, Walter officiated both as conductor and soloist.

ELISABETH SCHUMANN DELIGHTFUL

This excellent soprano gave an exhibition of her refined artistry before a numerous and applausive audience in the Gaveau Hall. Leon Rosenek at the piano. Mme. Schumann's list included a wide selection of Lieder by Mozart, Schubert, Schumann, Brahms and Strauss, each one of which was so beautifully delivered it were impossible to single out any one for preference.

AMERICAN PIANIST PLEASES

Beveridge Webster, whose career had its foundations in Paris, also drew a large crowd to Gaveau Hall. He interpreted a long *menu* of Bach, Mozart, Schubert, Beethoven, Ravel, Stravinsky, Debussy and Chopin, acquitting himself of his task with his wonted enthusiasm and technical mastery.

CASSADO AND THIBAUD

Cassado, certainly one of the most interesting of modern cellists, enchanted the congregation that heard him in the Ecole Normale. Excepting a Bach adagio and the Schumann Phantasiestück, it was an evening of sonatas: Sammartini, Richard Strauss and Debussy. Cassado's playing (Federico Longas was the pianist) was marked by brilliant technic, distinguished tone, and an ingratiatingly intellectual approach to the works in hand.

Accompanied by Tasso Janopoulo, Jacques Thibaud played an excellent recital in Gaveau Hall, scoring a complete success. Thibaud knows how to charm, and certain it is that charm in a musician is a greater asset than mere perfection. Debussy and Chausson were outstanding composers of the evening, not to overlook the Fauré sonata, which difficult opus Thibaud presented with delicacy and elegance.

CAPLET "FESTIVAL"

The Société Musicale Independante had the happy idea to offer a memorial concert to the late André Caplet, French composer-conductor, the concert offering a splendid opportunity to appreciate anew this musician's exquisite gifts. Conte fantastique, for harp and string quartet, and septet, for voices and strings, were the chief numbers; the participants, Micheline Kahn, Calvert Quartet, Pierre Bernad, Robert Casadesus, Maurice Maréchal, Maryse Cottavoz, N. Wetchor, Marguerite Pifteau and Louis Aubert.

NEW MUSIC

Again the *faubourg* has rung with so much new music, that a volume would be required to talk about it in a way that might satisfy the public—and the composers. The Triton Society held out for acceptance the following first auditions: concerto for saxaphone and small orchestra, by Jacques Ibert; Divertissement, for small orchestra, by Marcel Mihalovici; and L'Eventail de Jeanne, by Ferroud. Figures sonores, by Marcel Delannoy, and Noces, by Stravinsky, were also forthcoming. Hermann Scherchen conducted. Performers were Rascher, Monique Haas, G. Leroux, Ina Marika, Helene Pignari, and the Maurice Bagot Choral Ensemble as well.

The Société Nationale de Musique invited its followers to listen for the first time to sonata for flute and piano, by Robert Casadesus; Suite Francaise, for piano, by Daniel Lesur; fourth string quartet, by Guy Ropartz; and four serenades, by Francois de Bourguignon. Here the protagonists were Robert Casadesus, René Le Roy, Nin-Culmell, Calvet Quartet, Germaine Cernay, Jan Merry, and Paris String Quartet. IRVING SCHWERKÉ.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

TITO SCHIPA

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

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Boston "Pop" Concerts Draw Large Audiences Under Fiedler

Russian Program and Modern Novelties Are Features of Opening Weeks—Choral Events Prominent in Late Melodic Calendar in Hub City

BOSTON.—The Symphony Hall "Pops" Concerts, under the direction of Arthur Fiedler, seem to be on the way to something of a record for attendance and receipts in this, their fiftieth year, if evidence thus far is indicative of their progress for the balance of the two months' season. Of the first five concerts, four—including the Sunday evening program of May 12—were sell-outs.

The first Sunday evening concert was devoted to music by Russian composers. There was a healthy representation from Tschaikowsky, including the Nutcracker Suite. Among the other numbers were the Wedding March from Rimsky-Korsakoff's Coq d'Or, Glinka's overture to Russlan and Ludmilla, Moussorksky's prelude to Khovanstchina, Borodin's Polovetzkian Dances from Prince Igor, Ippolitoff-Ivanoff's Caucasian Sketches and the Soviet Iron Foundry by Mossoloff.

BEER AND BACH

Since refreshments have always been served at these concerts and quiet conversation permitted, it is noteworthy that the audiences have been unusually quiet during the present season, not only during the playing of the symphonic items with which Mr. Fiedler dignifies his programs but even during Strauss waltzes and selections from musical plays. This would seem to imply a steady increase in Mr. Fiedler's persuasiveness as conductor and interpreter.

Some of the items on the program of May 13 were Mediterranean by Bax, An American in Paris by Gershwin, Debussy's Afternoon of a Faun, and Ravel's Bolero. On May 14 the program included, *inter alias*, Mendelssohn's overture to A Midsummer Night's Dream, Danse Macabre by Saint-Saëns, a movement from the Tschaikowsky fifth symphony and Chabrier's rhapsody, Espana. Other programs of the week included a Night in Paris, when the music was descriptive of the Parisian scene and when Louise Bernhardt, contralto, sang two operatic airs with the orchestra; and one when the soloist was Jesús Mariá Sanromá in George Gershwin's Rhapsody in Blue, which is perhaps the greatest drawing-card in the "Pops" repertoire. This was Sanromá's first performance of the piece during the present season, but he probably will play it at least half a dozen times more.

CHORAL CONCERTS

Some choral concerts and a few other events during the week were about the last remnants of the musical season. Dr. Archibald T. Davison, who gave up the directorship of the Harvard Glee Club only to devote himself more intensively to other activities, led the 1935 Lowell Institute Chorus of about thirty mixed voices in an excellent program at Paine Hall, Harvard University, on May 13. The program, which was designed to give a historical review of church music and accomplished that purpose admirably, included items by Bach, Vittoria, Praetorius, Brahms, Dvorak, Tchesnokoff, Buxtehude, Gretchaninoff, Byrd, Carissimi and Handel, and was well sung.

The Bach Cantata Club, an enterprising local choral organization cultivating the fields of ancient music, little heard otherwise, gave a concert in the Memorial Church of Harvard on May 16, when it sang works by Mozart, Schütz and Bach under an unnamed conductor, substituting for the regular leader, Mrs. Langdon Warner. In addition there were solo and ensemble numbers of delightful quality from Greaves, Dowland and Byrd. And there was the first performance hereabouts of the Missa Brevis Byzantine by Georges Poniridy, a Greek composer, who in this work adapts the music of the Orthodox Church to the style and notation of Western music. The Radcliffe College Choir was heard in this composition, which did not entirely shun modern harmony.

The Choral Society of the Women's Scholarship Association, led by Henry Gideon, gave on May 14 at the Hotel Vendome the first performance in New England of The Harp Weaver, a setting by Elinor Remick Warren of a text by Edna St. Vincent Millay. Job Negheim, baritone, and Artiss de Volt, harpist, assisted in the presentation, as well as having given each a group of solos.

OTHER MUSICAL EVENTS

Edward Burlingame Hill, professor of music at Harvard, gave a lecture on French Music, 1870-1920, on May 13 at the Longy School of Music in Cambridge. This concluded a series during the past season which included addresses from Hugo Leichtentritt, Archibald T. Davison, G. Wallace Woodworth and Randall Thompson.

On the following evening, in the same school, Elin Loberg, soprano, sang groups of French and Swedish songs in costume; and Rose H. Mende, pianist, played Beethoven's Waldstein Sonata and pieces by Bach, Chopin, Debussy, Medtner and Infante.

The choral and orchestral classes of the New England Conservatory of Music, led by Francis Findlay, gave a concert at Jordan Hall on May 14. An excellent program, heard by an appreciative audience, included Handel's first concerto grosso, Bach's Coffee Cantata and shorter pieces by Bach, Vittoria, Archangelsky, Handel, Knyvett-Stewart, Leslie and Foster-Koshetz. M. S.

Conradi for Chautauqua Institute

Austin Conradi, member of the faculty of the Peabody Conservatory of Music, Baltimore, will go to Chautauqua, N. Y., this summer to take the place of Ernest Hutcheson as head of the piano department of the Chautauqua Institute. Mr. Hutcheson is on leave of absence. Mr. Conradi is to receive an honorary degree of Doctor of Music from St. John's College, Annapolis, Md., next month. He has appeared extensively in recital, in addition to his pedagogic experience, and has been associated with Mr. Hutcheson for many years.

Gieseking and Cravath Sail

The SS. Europa, sailing from New York on May 17, carried Walter Gieseking and Paul D. Cravath.

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VIRGINIA PEMBERTON

Photo by Paul Stone-Raymor, Ltd.

AS MIMI IN LA BOHEME

Miss Pemberton sang Micaela in Carmen at the Academy of Music, Philadelphia, May 18th, and will be heard as Nedda in Pagliacci in the same city on May 25th. She is scheduled for Faust and La Boheme later in the season

Milanese Give Fine Support To Luminous Scala Season

Famous Theatre Restores Many Time-Tried Works—Orloff, Huberman, and Joaquin Nin Among the Successful Recitalists

MILAN.—La Scala closed its season on May 1. The month of April, especially the fortnight comprising the Milan Fair (which annually brings great crowds of outsiders to town) was an active and significant period. The last part of the season devoted itself chiefly to restorations of popular operas, all of them meeting with signal success. Faust (Gounod) was done under Marinuzzi, with Maria Caniglia (Marguerite), Lauri-Volpi Volpi (Faust), Carlo Galeffi (Valentine) and Pasero (Mephisto) in the cast. Franco Ghione conducted the remounting of Carmen, in which figured Gianna Pederzini (Carmen), Mafalda Favero (Micaela), Francesco Merli (Don José) and Ettore Nava (Escamillo).

There followed Turandot, given as a gala to celebrate the opening of the Milan Fair. Marinuzzi conducted. He has this year become a favorite with the local public.

All the artists were excellent—Gina Cigna (Turandot), Lauri-Volpi (Prince) and Mafalda Favero (Liu). Another enthusiastically received opera was Fedora (Giordano), Victor de Sabata leading the orchestra, soprano Giuseppina Cobelli and tenor Pertile appearing in the principal rôles.

BELLINI HONORED

In commemoration of the Bellini centenary, La Scala staged a brilliant performance of that composer's La Straniera. Despite the affection with which Marinuzzi read and the singers (Gina Cigna, Gianna Pederzini, Francesco Merli and Mario Basiola) sang the score, and despite the further fact that it contains some beautiful arias, melodies and episodes, the work was given a rather cool reception. The interest of this once famous opera did not seem to go beyond the merely archaeological. The closing opera of the season was Aida, magnificently mounted, and stunningly interpreted by Marinuzzi, Gina Cigna, Gianna Pederzini, Lauri-Volpi and Ettore Nava.

MILAN AND ROME TO COÖPERATE

An agreement has been entered into by La Scala and the Teatro Reale dell'Opera of Rome, whereby the activities of the two theatres will be merged next season. Operas and artists are to be exchanged and plans for the encouragement and protection of young musicians and their works carefully developed. Another promise that is made is that of seats at lower prices, to enable an ever increasing public to attend and enjoy the performances.

EXCEPTIONAL EASTER PROGRAM

Thursday evening before Easter was devoted to a special, rare, and highly interesting program, featuring Stabat Mater and Te Deum, by Verdi, and The Passion, a cycle of anonymous lauds of the thirteenth century, adapted by Fernando Liuzzi. The story of the discovery, meaning and effectiveness of The Passion was made known to the world at the time of its first performance in Venice, in 1932, and it will suffice to say that its present hearing was moving beyond words. Antonio Guarnieri conducted remarkably well. The wonderful melodies and texts were sung by Carolina Segrera, Vittoria Palombini, Gino del Signore and Pietro Biasini. An appropriate scenic setting by Lothar Wallerstein added to the work's message. The Scala Chorus, under Vittore Veneziani, also contributed greatly to the success of the evening.

MANY RECITALS GIVEN

The past weeks have also been prolific in recitals. At the Quartetto, Orloff (pianist) and Huberman (violinist) each gave an appreciated and successful program. At a chamber music concert in the same hall, Pavia's new string orchestra headed by Guido Farina, afforded us the opportunity to make the acquaintance of an ancient forgotten Italian master: Giovanni Platti, whose works have been saved from obscurity by Fausto Torrefranca, musicologist. A piano concerto by Platti, and excellently played by Nino Rossi, was heartily applauded.

NIN'S MUSIC DELIGHTFUL

At the Convegno we heard a charming and instructive concert of his compositions by Joaquin Nin, Spanish composer. This was his first appearance in Italy, and it disclosed him as a pleasing lecturer, excellent pianist and fascinating composer. Carolina Segrera (soprano) and Renato Carenzio (violinist) interpreted the colorful and engaging works which show many different tonal aspects of Spain not generally known to our public. Señor Nin has transcribed them with refined and skillful technic and delicate poetic feeling.

OTHER CONCERTS

Among other concerts which won success were Fausto Torrefranca's learned lecture on Italian polyphonic music of the fifteenth century, illustrated by a chorus conducted by Romeo Bartoli; a song recital given by Maria Spilga, mezzo, Enzo Calace at the piano; and a Moussorgsky concert offered at the Lyceum by the International Federation of University Women, on which occasion Mary Tibaldi Chiesa spoke of his life and work, and Livia Sigalla, contralto, accompanied by Pietro Clausetti, interpreted with deep emotion some of the powerful Moussorgsky songs.

MARY TIBALDI CHIESA.

Pitfalls Encountered by Young Singers May be Avoided by Intelligent Training

Rose Bampton, Young American Contralto of the Metropolitan Opera, Discusses the Importance of an Adequate Preparation for Public Appearances

At a recent meeting of a New York vocal teachers' organization, Rose Bampton, young contralto of the Metropolitan Opera, was asked to speak on the subject of the pitfalls encountered by youthful singers after they have left their student days behind them and entered the professional field.

Interviewed in her New York apartment a few days later by a representative of the Musical Courier, Miss Bampton referred to this occasion.

"I told them," she said, laughing, "that I was not sure whether they expected me to speak from the point of view of one who had fallen into the pitfalls or not. I hoped not, and so I spoke as a singer whose preliminary training had obviated the danger which, at least to me, seems the most formidable for the newcomer in the professional sphere.

"It may be the fault of our general system of musical education, or it may be the fault of the public, but let a new artist appear and make an initial success and he or she is immediately rushed into a perfect maelstrom of engagements, for which a neophyte often lacks the background and stamina that come only with experience. Frequently the débutant is kept too busy to continue lessons and coaching. New rôles, new songs must be given before unfamiliar audiences, and all this in competition with seasoned veterans of the opera or concert stage. It is no wonder that sometimes a promising young vocalist is lamented as a flash in the pan."

The interviewer contemplated the tall, slender, poised Miss Bampton, who has concluded her third year with the Metropolitan Opera, during which she has sung three major rôles—those of Laura in Gioconda, Amneris in Aida and Brangäne in Tristan—and also has found time to develop into a concert singer and to increase constantly her reputation as an oratorio artist, particularly in Bach works.

THOROUGH MUSICAL PREPARATION DESIRABLE

"Your immunity to this danger came from previous education?" she was asked.

"Yes; I was fortunate enough to be prepared thoroughly for a demanding career. Like all the students at the Curtis Institute of Music in Philadelphia, I received during the years I spent there not only the finest studio training, but actual experience in concert, opera, oratorio and appearances with orchestra. A Curtis graduate is not only

(Photo by Mitchell.)
ROSE BAMPTON

equipped with thorough technical knowledge, but also has experience and knowledge of public appearances.

"My vocal studies, of course, were the primary consideration at Curtis, but in addition I had to take the required courses in piano, theory, ear training, dictation and the history of music. Along with these subjects, which have proved invaluable in giving me a background of comprehensive musicianship, I had languages, diction, stage deportment, Eurhythmics, coaching in operatic rôles and concert performance, and even a course in psychology.

"It is the practice at Curtis, after young musicians have reached sufficient artistic maturity, to present them in public, not only at the school programs in Casimir Hall, the institute auditorium, but in what is known as the Curtis Concert Course. This is a series of concerts given by Curtis students in schools and colleges or before clubs in towns near Philadelphia.

"The Philadelphia Grand Opera also offered opportunity for us to learn operatic routine. It is a fine thing for the aspiring singer to take small rôles at first, and learn from associating with and observing the experienced artists in the principal rôles.

APPEARED WITH PHILADELPHIA ORCHESTRA

"My appearances with the Philadelphia Orchestra under Leopold Stokowski were especially inspiring. With him I have appeared in Moussorgsky's Boris Godounoff in concert form, in Schönberg's Gurrelieder, de Falla's El Amor Brujo and Wagner's Parsifal in concert form."

Miss Bampton spent six years at the Curtis Institute. During the first four years she studied voice with Horatio Connell, and for several summers was in his summer class at Chautauqua, N. Y., where she sang in concert and opera. The remaining two years she studied with Queena Mario, her present teacher. She had a long list of coaches, among them Wilhelm von Wymetal, in operatic acting, then connected with both the Philadelphia Grand and the Metropolitan Opera companies. The Curtis Institute provided not only for her studies during the regular term, but for the summers she spent at Chautauqua.

"While I was at school," continued Miss Bampton, "I did not think of myself as an opera singer. My inclination at that time was for oratorio. Later, of course, I turned to opera, but I still find oratorio a most satisfying medium, particularly the Bach works. This year will be my fourth appearance as a soloist at the Bethlehem Bach Festival, where I had the honor to be introduced under the baton of Dr. J. Fred Wolle, one of the greatest musicians we have had in America. This season I have sung several performances of both the Bach B minor Mass and the St. Matthew Passion. Also, this winter I gave a complete Lieder program, thus fulfilling another cherished ambition. This was in Baltimore on the Bach Club Course."

Miss Bampton gave a New York recital in Town Hall on February 24 of the 1934-35 season. The young contralto's plans for the summer include engagements lasting into June, and after that the preparation of three new concert programs and three new opera rôles.

This is the first in a series of interviews with prominent artists graduated from the Curtis Institute of Music, Philadelphia.

M. L. S.

Subscription Drive Launched for New York Philharmonic

At a meeting in the home of Mrs. Vincent Astor, a drive was launched to insure the high level of subscriptions necessary for the New York Philharmonic-Symphony Orchestra next winter. Two committees were organized to take charge of the campaign: a senior committee consisting of Mrs. Richard Whitney, chairman, with Mrs. Johnson L. Redmond and Mrs. Moritz Rosenthal as vice-chairman; and a junior committee consisting of Mrs. Christopher Rand, chairman, with Mrs. Walter Maynard, Jr., and Miss Rita Mitchell as vice-chairmen.

In announcing the reasons for a subscription drive at this time, Arthur Judson, manager of the Philharmonic-Symphony Society, points out that although a year ago the public contributed $500,000 in order to guarantee the continuance of the concerts for three years, a necessary by-product of the drive—the stimulation of subscription sales—was not reached, owing to the general economic pressure. "It has been the policy of the society, as of other organizations of like nature, to offer its tickets to the public at less than the cost to the society and to meet this difference in cost by means of a guarantee fund of some nature. The guarantee fund, which we now have, is sufficient to pay approximately one-fifth of the cost of each season. The remaining four-fifths must come from subscriptions for tickets to the concerts. If the Philharmonic-Symphony Society is to maintain its present standard of performances, its season subscriptions must be increased." The attention of the public is called to the fact that there are available seats in all parts of the house.

Reading Music Festival at Albright College, June 3 and 4

The Reading Music Festival at Albright College, Reading, Pa., will take place on June 3 and 4 in the stadium of the college, which can accommodate an audience of 5,000. The musicial director of the festival is Willy Richter. Soloists will be Paul Althouse, tenor of the Metropolitan Opera, Orsola Pucciarelli, coloratura soprano, and William Maier, baritone. The chorus is one of 800 voices, comprising many choral organizations of Reading and Berks County. There is an orchestra of 100 pieces. Leaders of the festival include: conductor of chorus and orchestra, Mr. Richter; conductor of orchestra, Fred Cardin; concertmaster, Otto Wittich, concertmaster of the Reading Symphony Orchestra; chairman of the music committee, Ralph Fisher Smith. Rehearsals have been held weekly since February. The programs are to present chorals by Bach (sung *a cappella*), numbers featuring chorus and orchestra by William Arms Fisher, Franck, Handel, Henry Hadley, Cowen and Wagner; also several selections by the mixed chorus of Reading Senior High School under the direction of Catharine Hassler. Mr. Althouse (the second night) is to be heard in Wagner excerpts, Miss Pucciarelli in Verdi's Caro Nome aria, and there will be duets by Mr. Maier and Miss Pucciarelli and numbers by the orchestra.

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Philadelphia Hears Colorful Carmen Sung by Dell 'Orefice Opera Company

Bizet Work Presented by Cast Including Bruna Castagna, Armand Tokatyan, John Gurney and Virginia Pemberton—Faculty Concert at Curtis Institute

PHILADELPHIA.—The Dell'Orefice New York Grand Opera, Inc., presented a good performance of Bizet's Carmen at the Academy of Music on May 18, before a fair-sized audience. The title rôle was taken by Bruna Castagna, who was in fine voice, and sang the part with ease, beauty of tone, and fine dramatic ability. Her characterization of the fascinating Spanish flirt was one of the best that has been heard here. Incidentally, her dancing to the castanets in the second act was real dancing.

Armand Tokatyan, as Don José, was equally fine both vocally and dramatically. His singing of the various solo parts of the rôle was thoroughly delightful, while he too was most convincing in his portrayal of the part. John Gurney as Escamillo did good work, particularly in the Toreador Song. Virginia Pemberton was a personable Micaela, with a full comprehension of the histrionic demands of the part. Her best singing was done in the duet with Don José in the first act. Maria Veracini and Georgia Standing as Frasquita and Mercedes, respectively, were in excellent voice, singing the duet in the third act with fine effect. Eugenio Prosperoni and Lodovico Oliviero as Dancairo and Remendado also sang well. The quintet sung by these four and Carmen in the second act was especially good, calling forth spontaneous applause. Alessandro Angelucci as Morales, and Harold Kravitt as Zuniga were fine. The chorus, taken from the Philadelphia Opera Chorus, sang and acted splendidly, contributing in large measure to the success of the opera. The ballet was from the Metropolitan Opera Company, with Mildred Schneider as *première danseuse* and Milton Barrett as *premier danseur*. The dancing of the group and the principals was effective and aroused warm enthusiasm. Fulgenzio Guerrieri, familiar to Philadelphia opera-goers, conducted with authority and full command of all the forces.

AUGUSTINE HAUGHTON HEARD

Augustine Haughton, soprano, gave a delightful recital in the ballroom of the Barclay Hotel on May 15, before an enthusiastic audience. Miss Haughton did some especially fine singing in eight German Lieder by Franz, Strauss, Schumann and Wolf. Her interpretation of this particular type of song was unusually excellent and was so well received that she gave an encore, Morgen by Strauss. Ave Maria from Verdi's Otello was beautifully done, as were also four French numbers, by Fourdrain, Ravel, Perilhou and Gaubert. The final group was composed of English songs by Campbell-Tipton, Grieg, Lie, Fiske and Mednikoff. All revealed Miss Haughton's rare musical intelligence combined with a lovely voice. Robert Elmore was the capable accompanist, who played entirely from memory and in a sympathetic and musicianly manner.

CURTIS INSTITUTE FACULTY RECITAL

The fifth faculty recital of the season at the Curtis Institute of Music was given on May 16 in Casimir Hall, by Isabella Vengerova, pianist, Lea Luboshutz, violinist, and Felix Salmond, cellist. These artists played three trios—the Beethoven in B flat, op. 11, Mendelssohn's in D minor, op. 49, and Brahms' in C, op. 87, and rarely has it been one's privilege to hear them better done. Each of the performers is known for artistic achievements, and the combination of the three in chamber music was a notable ensemble that was greatly appreciated by all present. Each trio was given the interpretation that one felt the composer would have wished, widely contrasted as they were in moods. Marvelous technical facility was combined with exquisite musicianship, to the evident delight of the audience.

ELIZABETH ZUG IN RECITAL

Elizabeth Zug, young and talented pianist from Reading, made her Philadelphia début in a recital on May 16 at Ethical Culture Hall, before an audience which was justly enthusiastic.

Miss Zug, who has been studying with Alberto Jonás for several years, exhibited one of the finest pianistic talents heard here for some time. She has a superb technic, which can be powerful when necessary, but never degenerates into pounding, while at the other extreme is the utmost delicacy, with all the intermediate gradations of tone and coloring. She has a poetic feeling for the interpretative side, a pleasing personality.

Her program opened with the Schubert impromptu, op. 90, No. 3, followed by a Chopin group of three études, an impromptu, and polonaise, op. 44. All of these were finely done, and the Schumann Carnaval, op. 9, which came next, was given a superb performance. Long as this composition is, it rarely holds the attention throughout, but Miss Zug achieved the feat of holding her audience by her clever and musicianly interpretation. In the final group were Mr. Jonás' Humoresque-Intermezzo, Malaguena by Lecuona, Three Bagatelles from op. 5 by Tcherepnine and the Liszt Tarantelle Venezia e Napoli. M. M. C.

Ossip Gabrilowitsch Still in Hospital

Erroneous daily newspaper reports circulated last week, stating that Ossip Gabrilowitsch had entirely recovered from a recent slight operation and returned to his home in Detroit from a hospital in that city. As a matter of fact, the operation, a serious one, took place only three weeks ago, and although the pianist is recuperating steadily, Gabrilowitsch will be obliged to remain at the hospital for another fortnight or so, after which he can continue his convalescence at home. His doctors state that he must be prepared for a long period of complete rest.

Hans Clemens Engaged for Opera and Concerts

Hans Clemens, tenor of the Metropolitan Opera, has been booked by his manager, Annie Friedberg, for appearances with the San Francisco Opera Company next November. After that, Mr. Clemens will appear in a series of concerts before the beginning of the Metropolitan season.

The Piano Works of Alexander Scriabin

(*Continued from page 6*)

sic. This, one of the most important of his compositions, was intended as part of a sonata. The flame referred to is that of intelligence and wisdom. Scriabin's inspiration for this was one of the versions of the Promethean legend—the struggle of primitive man to attain intelligence and wisdom from the gods. At first, man little more than a mere clod, is groping in darkness; all is chaos. The opening page depicts his struggle. He goes forward, then falls back. Again a bit farther, with renewed recession. A faint glimmer of light as he strives ever upward and onward. At last, a jubilant fanfare bursts forth—he has triumphed, he has reached his goal, emerging as a radiant, intelligent being. This composition contains striking examples of uneven rhythm. On the second page a rhythm of 9/8 in the right hand part against a group of five quarter notes in the left hand. On the seventh page, three groups of sixteenth triplets right hand to the measure against three groups in each measure left hand, the first group of which contains five notes the second, four, and the third, four. The composition is closely related to Prometheus, Scriabin's last symphony.

He probably had some mystical program in mind when he wrote the two dances of op. 73, Guirlandes and Flames Sombres, but of such program there is no record. Both of these are lovely but rather obscure. The opening phrase of Guirlandes is slightly reminiscent of certain figures in Sonata No. 7.

The five preludes, op. 74, are his swan song. Harmonically most advanced, they are a tone language probably similar to that intended for his Mystery. They reflect the state of mind of the composer for, "during the last year of his life he was haunted continually by premonitions of some indefinable fate hanging over him," says Hull. In the fourth Prelude of this set is found the most cacophonous harmony ever used by Scriabin.

The second, I think, is the gem of the series. Friends of the composer have said it should have been numbered five, as it was actually his last composition. Hull says it is "full of a great soughing of the wind over bleak moors."

To me it is one of his most beautiful bits as though through it, Scriabin looked "across the cloudy elements into the Eternal Sea of Light."

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From Picturesque Basque Country to Opera-Comique Marked Path of Singer

Colette D'Arville Sails for European Engagements Following Appearances in America

Colette d'Arville, like a true daughter of France, sang for the wounded *poilus* during the war, and as a result of these patriotic activities discovered that she was born for the career of a singer. True, she was only a child when she sang for the soldiers, but the applause which her infant beauty and fresh voice won for her turned her ambition toward the cultivation of her talents.

Mme. d'Arville's father served at the front in the first year of the war, but after the French forces became better organized, younger men were put in the danger zone, and M. d'Arville and others beyond their first youth were replaced. He was put in charge of a hospital, and it was there that his little daughter made her vocal début.

"My home is in a village in the Basque country of southern France, near the Spanish border," said the soprano. "I grew up there, and was sent to a convent school. I never relinquished my early desire to become a singer, although it took time and resolution to convince my family that this was the path I should follow."

Mme. d'Arville has justified her determination, as she is now one of the leading singers of the Paris Opéra-Comique. In America she is known chiefly for her work on the radio, broadcasting weekly over WOR, presented by Estelle Liebling, her teacher. Among her concert engagements was one on May 5 in North Adams, Mass., when she appeared as assisting artist with Martinelli.

(*Photo by Herbert Mitchell.*)

COLETTE D'ARVILLE

On May 25 she sailed for Europe on the SS. Rex. During June she is to fulfill engagements with the Opéra-Comique. After this comes concerts, then a holiday, probably on the Riviera, and more concerts. She returns to this country in October.

Asked to name her favorite operatic rôle, Mme. d'Arville said unhesitatingly, "It is Carmen. I love to act and sing this character, because I am so sure I understand her. I really believe," she added laughingly, "that if I had been a cigarette girl in the Seville factory, I would have done just as Carmen did."

Indeed, Mme. d'Arville would be capable of a striking picturization of the part. She is a vivid brunette, and there is a Southern warmth in voice and look which might well belong to the Gypsy heroine of Bizet's opera. "To me," she went on, "the part of Carmen has humor and sparkle, elements which are lacking in the routine portrayal. I see her as a gay fatalist, who takes life, love and even death with the sort of primal philosophy that precludes foreboding—it is all in a day.

"For contrast, I like the rôle of Mignon, the innocent, untaught and charming waif. Manon, too, is fascinating, with her unlucky combination of sophistication, love of pleasure, and emotional warmth."

Appeared in French Film

Mme. d'Arville also finds time to appear in motion pictures. Last summer in France she made a moving picture in English for a French company. This spring she fulfilled a contract with Paramount for a film in Spanish, which is to be distributed to Spain and South America. This summer, she plans to do a picture in French for a Spanish company. "Always," laughed the soprano, "I seem to make pictures in some language different than the native tongue of the country where I am at the time." However, her lingual worries are probably few, as she speaks four languages, not to mention the Basque dialect. M. L. S.

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Treble Clef Choral Conducted by Antonia Brico

White Plains, N. Y.—At the annual spring meeting of the Contemporary Club in the large auditorium of the clubhouse here on May 15, the Treble Clef Choral, conducted by Antonia Brico, the young American conductor who organized the Woman's Symphony Orchestra of New York and presented it in a series of concerts at Town Hall this spring, made its first public appearance. Composed of women from various Westchester communities, this group of seventy members, organized this spring by Mrs. Miner Allen (who is also chairman of the committee which presented Miss Brico in a series of lecture-recitals at the clubhouse this season) has already been brought to a high level of attainment in comparatively few rehearsals. Miss Brico not only knows what effects she wants, but how to get them. In a Russian folk-song, Dark Eyes, set by Treharne, Valse Triste by Sibelius, and a Waltz Song by Strauss, the chorus displayed good balance and tonal quality, an excellent range of dynamics and clean attacks and releases. Miss Brico and the choral group were heartily applauded. This organization will be a decided asset to the music section, of which Frances Weeks is chairman. Mrs. Sherwood Johnston is accompanist for the Treble Clef Choral.

Much appreciated solos were also given by Betty Whitehill, contralto, Suzanne Guillemeau, mezzo-soprano, Margaret McKee, bird whistler, and Constance Deane, soprano. Helen Howe was entertaining in clever character sketches. E. H.

Witherspoon Will Bequeaths Money for Memorial

The will of Herbert Witherspoon, general manager of the Metropolitan Opera, was filed on May 16, the week following his death. The document bequeaths his residuary estate to his widow, Blanche Sternberg Skeath Witherspoon, and provides for a memorial to his second wife, the late Florence Hinkle Witherspoon. The memorial fund is to buy manuscripts of American compositions to be included in the Library of Congress at Washington. For this purpose Mr. Witherspoon left his second wife's jewelry and $5,000 in securities. The guardians of the fund are Mrs. Witherspoon, Parker Sloane and Carl Engel, formerly an official of the library. Sums of money and personal belongings go to friends and associates in Chicago, Cincinnati and New York.

Curtis String Quartet to Play in London

The Curtis String Quartet will go to London in June, at the instance of the Philadelphia Chapter of the English Speaking Musical Union, where it gives a recital of American Music during the Jubilee celebration of the Coronation of King George.

In July they fulfill Maine engagements, which consist of two series of recitals at Seal Harbor and Camden, besides many private engagements during August and September.

San Diego Orchestra to Open Ford Bowl

San Diego, Cal.—The entire San Diego Symphony Orchestra of eighty-six musicians, with Nino Marcelli, conductor, has been engaged by Henry Ford to open the Ford Bowl at the California Pacific International Exposition here, with a series of twenty-four symphony concerts beginning May 29. Several of these programs will be released over the Columbia network. K. W.

Milbank Memorial Concert Heard at Princeton University

Princeton, N. J.—On May 12 the Milbank Memorial concert was given in the University Chapel of Princeton University by the combined forces of the Schola Cantorum of New York (Hugh Ross, conductor) and the university choir (Ralph W. Downes, conductor). Mr. Downes directed the combined choruses in the Kyrie, Gloria and Sanctus from Palestrina's Mass of Pope Marcellus, Mr. Ross in Bach excerpts and Holst's setting of the 148th Psalm. The two choirs also sang separately, and Anna Leskaya was soloist, offering a group of four Russian songs. Mr. Downes played two organ works.

Princeton University has been sponsoring a series of three organ recitals in the chapel. On May 22 Paul Callaway was heard; the artist for May 29 is Ernest White; June 5, Charlotte Lockwood. Mr. Downes is director of music of the chapel.

Alexander Smallens Weds

Alexander Smallens, conductor of the New York Stadium Concerts and the Philadelphia Opera, was married on May 15 in San Francisco to Mrs. Ruth Wertheim, former wife of Maurice Wertheim. Mr. Smallens returns to New York with his bride at the end of the month and will conduct all the opera and ballet performances at the Stadium Concerts in an eight-week season opening June 26.

New York Philharmonic Board Holds Annual Meeting

The annual meeting of the Philharmonic-Symphony Society of New York took place on May 13 at Chapter Hall, Carnegie Hall. Marshall Field, president of the society, reported the activities of the past season and announced that 284,392 persons, representing eighty-three per cent. of the capacity of Carnegie Hall, had attended the 117 New York concerts during 1934-35, as opposed to 286,063 persons, or eighty-four per cent. of capacity, who had attended during 1933-34.

The treasurer, Charles Triller, made a financial report in the course of which he stated that the members of the orchestra received forty-seven per cent. of all the money expended by the society, an increase over 1932-33 when their salaries represented only forty-three per cent. of the total. Of the remaining fifty-three per cent. nineteen per cent. went to conductors' salaries, seven and a half to office salaries and office rent, administrative expenses, publicity, etc., with the remaining money going to the rental of Carnegie Hall and other incidentals.

Mrs. Henry Martyn Alexander, chairman of the Pension Fund Committee, announced that another member of the orchestra had been pensioned—Herman Reinshagen, bass player of the Philharmonic for the past thirty-two years. Ten former members of the orchestra are thus receiving pensions from the society. The others are: Henry Boewig, violinist and librarian for forty-six years; Henry Christmann, clarinet for seventeen years; Fred Geib, tuba player for nineteen years; Jacob Gerhardt, clarinet for twenty-eight years; Roy Haines, trombone for nineteen years; Leo Schulz, cellist for thirty years; F. Lorenz Smith, violinist for twenty-eight years; Samuel Tilkin, trombonist for twenty-four years; and Leonidas Verona, viola for twenty-nine years.

With the addition of the name of James H. Perkins, the board of directors of the Philharmonic-Symphony Society will remain unchanged for 1935-36. Eight directors whose terms had expired were reëlected for four years. The following five trustees of the property of the society were also re-elected for another year: Clarence H. Mackay, Marshall Field, Charles Triller, Frederic A. Juilliard and Paul D. Cravath.

Erskine Speaks at Cincinnati Phi Beta Kappa Banquet

Cincinnati, O.—John Erskine, author, professor of English at Columbia University, and chairman of the Juilliard Foundation, was the speaker in Cincinnati at the Phi Beta Kappa, University of Cincinnati Chapter, banquet and initiation. He spoke on music in education and advanced his belief that university courses in music, given for credit, should be more than appreciation, theory and history of music. He urged that credit be given for actual study of singing and playing of some instrument and held up the Greek ideal of teaching through actual participation. M. D.

Huber Asked to Advise New York on Civic Music

I. A. Hirschmann, chairman of the municipal orchestras committee of the New York Municipal Art Commission, met with his associates at Radio City, New York, to outline his plan for a civic symphony orchestra. Mr. Hirschmann had in mind the municipally supported symphonic groups of many European cities, and proposes that New York adopt similar means to maintain an orchestra. As Baltimore is the only American city with municipal music, Mr. Hirschmann invited Frederick R. Huber, Baltimore's municipal director of music, to attend the meeting and make suggestions. Mayor LaGuardia of New York is said to be in full accord with Mr. Hirschmann's project.

Alton Jones at Juilliard Summer School

Alton Jones will teach piano this summer at the Juilliard Summer School as well as the Columbia University Summer Session from July 8 to August 16.

The plan of instruction is one which has proven to be adapted to an intensive course of study. Each pupil receives two half hour lessons weekly, which are heard by three other students in his group; this combines the advantage of individual lessons with regular practice in playing before others, as well as the opportunity to hear much more literature than would otherwise be possible. On Wednesday of each week Mr. Jones will lecture on various phases of technic, interpretation, teaching and public performance.

Long Island Orchestra Performs in Flushing

Flushing, N. Y.—George J. Wetzel conducted the spring concert of the Long Island Symphony Orchestra at the high school here on May 15. There was a large attendance. Two Wagner items performed by the orchestra of sixty men and women included the Pilgrims' Chorus from Tannhäuser and the Vorspiel to Die Meistersinger. Von Weber's overture to Oberon, the waltz from Naila (Delibes) and shorter works by Nevin, Handel and the conductor were effective; the Wetzel tone-poem, Togo, depicting the Russo-Japanese conflict, received special applause. Another item of unusual nature was Ketelby's In a Monastery Garden, in which a male chorus also was heard. William Pirto, oboist, played a Handel sarabande, and Florence Wilken was at the organ. R. W. F.

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FREDERICK R. HUBER, Manager

Detroit Gives Welcome to Eminent Artists in Orchestral Concerts

Flagstad, Rethberg, Meisle, Bampton, Melchior, Martini and Pinza Appear—Holiday Broadcasts Feature Metropolitan Singers with Assisting Choruses

DETROIT, MICH.—Rose Bampton, young American contralto of the Metropolitan Opera, was the soloist of the twenty-seventh Ford Sunday Concert broadcast by the Detroit Symphony Orchestra from Orchestra Hall. Victor Kolar conducted a program of which Sibelius' Finlandia was a feature. Miss Bampton's warm voice was heard to special advantage in her opening number, Saint-Saëns' Amour Viens Aider from Samson et Dalila, and Kreisler's Old Refrain. She received an ovation from the capacity visible audience.

The twenty-eighth Ford Sunday Concert had interesting selections and Tito Schipa, tenor soloist of the evening, did fine singing in Flotow's M'appari from Martha and Liszt's Liebestraum. He also sang effectively with the orchestra and chorus one of his own compositions called Prece, which the numerous listeners liked immensely. The chorus sang well the Anvil Chorus from Il Trovatore and a selection from Victor Herbert's Mlle. Modiste.

Lauritz Melchior, eminent Wagnerian tenor, made his Detroit début at the last concert of the Masonic Temple series. He has personality and polish befitting a truly great artist and, although listed as a tenor, has many high baritone qualities. He opened the program with four Scandinavian songs which were unusually interesting, followed by a Schubert group in which Der Doppelgänger was sung to perfection. The third section was sung in model English, and after a ten-minute intermission he gave several Wagnerian works, among which Träume was outstanding. There were numerous encores and his skillful accompanist, Ignace Strasfogel, came in for a good share of the tremendous applause, which was well deserved.

BRILLIANT HOLIDAY BROADCASTS

Highlights of Easter Sunday in Detroit included the appearance of the Metropolitan Quartet (Elisabeth Rethberg, Kathryn Meisle, Nino Martini, and Ezio Pinza) in the twenty-ninth Ford Sunday Concert with the Detroit Symphony Orchestra and choir directed by Victor Kolar broadcasting from Orchestra Hall; and the General Motors Broadcast in the Masonic Temple (which usually originates in New York City) enlisting the General Motors Chorus, the Metropolitan opera soprano Kirsten Flagstad, soloist, and Dr. Frederick Stock of the Chicago Symphony Orchestra as guest conductor.

It was a beautiful night as well as a festive one and both auditoriums were filled to capacity by invited guests. Mme. Flagstad, who made her initial American appearance outside of the Metropolitan Opera as guest artist of the General Motors broadcast, lived up to the magnificent reports of her voice and artistry. The first impression of her is one of quiet assurance and dignity betokening intelligence and musical understanding. Her voice, from the darkest low tones to the silvery bell-like top ones, carried a depth and warmth of expression to melt the heart. It was, in short, the outstanding Wagnerian soprano voice we have heard here.

Mme. Flagstad sang Bizet's Agnus Dei, Wagner's Liebestod from Tristan und Isolde, Rossini's Inflammatus from Stabat Mater, encored with Grieg's Ich liebe Dich sung in Norwegian—surely never before delivered with so much warmth and jewel-like perfection—and, with the chorus of 400 mixed voices, concluded the Easter program with the traditional Christ the Lord Is Risen Today.

At the Ford broadcast the Metropolitan Quartet sang magnificently the Garden Scene from Faust, in which the Ford Symphony Chorus joined. Each artist sang with tonal clarity and exquisite phrasing. Martini also sang Bizet's Agnus Dei. There were also selections from Martha, Don Giovanni and The Marriage of Figaro. Thus ended Detroit's two-hour music festival with a miniature Metropolitan Opera cast.

CHORUS IN ANNUAL CONCERT

The Detroit Halvey Singing Society sang its tenth annual concert at Masonic Temple on April 28 with Dan Frohman directing the choir of 100 mixed voices. Emma Lazaroff Schaver, artist-student of Max Levy, eminent Detroit vocal professor, who has sung in Boston, New York, Chicago and Los Angeles this season, was the soloist in the second half of the program. This consisted of an oratorio Dos Naie Lid (The New Song) by Dan Frohman on themes by Haydn, for soprano solo, chorus and orchestra. Mme. Schaver, who makes a striking stage appearance, has ample poise to do big things and her voice has much freedom in the upper register. The choir has made amazing strides in musical precision and unity, although the small Masonic Temple stage retarded the outpouring volume of the male section. In M. Gelbart's Eininker Alein, sung by the choir, Anna Warren was the soprano soloist. Her voice has quality. Rebecca Katzman and Celia Plotnick were able accompanists and credit is due Dan Frohman, the dynamic director, and Max Levy, vocal coach, for their tireless work with this organization R. C. B.

Ithaca College Cast Presents Patience

ITHACA, N. Y.—A sparkling and vivacious production of Gilbert and Sullivan's operetta Patience opened at the Little Theatre of Ithaca College on April 10, following two performances in Binghamton, N. Y.

Dr. Albert Edmund Brown, director of music at the college, made an excellent choice in this tuneful work, with its witty satire on the poets and their languishing female adorers, contrast being provided by the "heavy dragoons."

All the contributing factors were accounted for in the general effectiveness of the production. The orchestra and chorus provided fine background and interludes of ensemble. The principals were skilled in acting and vocally outstanding. Martha Holland was a pretty and charming milkmaid, while Miriam Prior stood out among the twenty love-sick maidens. The parts of the fleshly poet and the idyllic poet were taken with spirit and finesse by Ernest Eames and Carlton Bentley. Others in featured rôles, all of whom sang and acted well, were Mary Ilene Custer, Kathryn Keesey, Ruth Keeney, Henry Enzian, Robert Tavis and William Nicholas. The principal dancers were Harold Henderson, Joseph Kerekes and Daline Ferguson.

Others to whom credit is due are A. D. Chadwick and George R. Hoerner, who designed the scenery; Walter C. Roberts and John P. Brown, in charge of the staging; Bert Rogers Lyon, director of the show, and the orchestra, which was rehearsed by Craig McHenry.

There was a large audience and many curtain calls were demanded. The presentation continued in the Little Theatre on April 11, 12 and 13, with two performances on the last day, which was Saturday. The casts alternated, with the Saturday matinee presenting members of both casts. M. K.

Bach Society of New Jersey Sings B Minor Mass

NEWARK, N. J.—The Bach B minor Mass was performed on May 9 at the Mosque Theatre by the Bach Society of New Jersey, of which Rodney Saylor is conductor. This was the second performance of the work by this chorus, the first having taken place in May, 1934. Two years were spent rehearsing before the initial performance, and the practice for the 1935 production extended through additional months. Hence, the ensemble portions of the score received polished exposition from a choir acquainted with the passages and with the director through long association. The result was an exposition of noble proportions and finished beauty.

Soloists were Louise Lerch, soprano; Clemence Gifford, contralto; Dan Gridley, tenor; John Gurney, baritone. Miss Lerch, Miss Gifford and Mr. Gridley have appeared here before, and the high excellence of their vocal qualities are familiar to audiences of this city. Mr. Gurney completed a notable quartet of assisting artists. All the individual passages were sung with admirable tone and diction. The audience nearly filled the theatre, and, despite the "no applause" ruling, the pleasure of the listeners was sufficiently manifest. The Bach Society of New Jersey has been assured permanence, which is gratifying knowledge to music-lovers of this locality. S. D.

Samuel Barber Wins Prix de Rome

Samuel Barber, graduate student of the Curtis Institute of Music, Philadelphia, was awarded the Damrosch prize, known as the American Prix de Rome, which carries with it two years of study in Europe and a stipend of $1,500 a year for two years, plus a residence and provision of a studio at the Academy in Rome.

SAMUEL BARBER

This award came a few days after the announcement that a Pulitzer Prize of $1,500 for a year abroad on a fellowship in music, had been conferred on Mr. Barber.

Recently after going through some 500 compositions by American composers, Werner Janssen selected an orchestral work by Mr. Barber for presentation by the New York Philharmonic-Symphony Orchestra. This was entitled Music for a Scene from Shelley. Mr. Barber also has twice won the $1,200 Joseph H. Bearns annual prize for an American composer, receiving that award in 1928 and again in 1933.

At the Curtis Institute of Music, which he entered when it first was founded by Mary Louise Curtis Bok, Mr. Barber majored in composition under Rosario Scalero, and in piano. Also, for two years, he received training as a singer from Emilio de Gogorza. He received the degree of Bachelor of Music from Curtis Institute a year ago.

The announcement that Mr. Barber had won the Prix de Rome was made during a nationwide broadcast of his compositions from the WJZ studio in New York, with Deems Taylor presiding. The program broadcast included Mr. Barber's sonata for cello and piano, played by Orlando Cole, cellist of the Curtis Quartet, with Mr. Barber at the piano; Serenade, played by the Curtis Quartet; Dover Beach, a setting of the Matthew Arnold poem, for voice and string quartet, sung by Mr. Barber and played by the Curtis Quartet; and Music for a Scene from Shelley, played by the NBC Orchestra, with Joseph Littau conducting.

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NEW YORK CONCERTS

May 13

MacDowell Club Benefit Concert Eight artists gave their services together with the MacDowell Club String Orchestra in a gala benefit concert at Town Hall on May 13 in aid of the fund for restoring the club's headquarters, recently damaged by fire. The audience was large and distinguished.

The orchestra, led by George King Raudenbush, conductor of the Harrisburg (Pa.) Symphony Orchestra, played a suite by Purcell and two movements from Holst's St. Paul's suite. This young conductor, who assumed much of the labor of rehearsals for the concert, acquitted himself with distinction. Charles Hackett, tenor of the Metropolitan, sang arias by Handel and Mozart and Italian works with accomplished vocal technic and sizeable tone, winning particular applause for his fine-spun mezza-voce in Star Vicino by Salvator Rosa. Bach's D minor concerto for three pianos and orchestra was played by Ernest Schelling, Harold Bauer and Edwin Hughes, with Fritz Reiner conducting the ensemble in a performance of spirit and musicianly appeal. Ruggiero Ricci, boy violinist, was the recipient of particular applause for his scintillant playing of works by Dvorak, Hubay and Wieniawski, to which were added several virtuosic encores.

Rose Bampton, contralto of the Metropolitan Opera, sang works of Schubert, Respighi, MacDowell and Walter Golde, who was the able accompanist for all the soloists. Miss Bampton's luscious voice was employed with particular distinction in the Schubert and MacDowell works, in which she created definite mood and emotionally powerful impressions by simple means. All the artists were enthusiastically applauded and granted encores. Oscar Thompson, assistant music critic of the New York Times, made a brief address paying tribute to the work of the club.

May 16

Claire Svećenski A lecture-recital by Claire Svećenski, pianist, in Steinway Hall on Thursday night had for its subject The Music of Catalonia. Assisting artists were Louise Svećenski, soprano-diseuse, and John Alda, tenor.

Claire Svećenski opened the program with brief and informative remarks, sketching the historical background of the music of this Spanish province, with its origin rooted in traditional folk expression and in the early music of the Church and the troubadours. The selections making up the evening's offerings ranged from piano music by P. Antoni Soler (1729-1783) and folk-songs, to the compositions of contemporaries. An especially interesting modern passage was the Ritual de Pagesia (Rustic Ritual) by Baltasar Samper, which included In the Olive Grove, In the Home and In the Fig Grove. Another striking piano excerpt was the Sardana by Caspar Cassado. Miss Svećenski described the native dance which this music accompanies, and the orchestra which, in Catalonia, would play it.

Louise Svećenski, in the Catalan costume, was heard in expressive and atmospheric projections of six folk-songs collected and harmonized by Joan Gols I Soler. Mr. Alda also presented the vocal element of Catalonian art. Some of the songs he sang in English, others in the dialect. He has a pleasing voice and delivery. There was a large and appreciative audience which demanded encores, and gave every manifestation of interest in this unsual program, which included many numbers, both instrumental and vocal, new to New York. The general character of the music, as the commentator said, was in a distinctive idiom, with a slight showing of the influence of France, Catalonia's neighbor.

After the program the audience was invited to hear two phonograph recordings of choral works by Antoni Nicolau, La Mort de L'Escolá and La Mare de Deu, sung by the Orfeó Catalá of Barcelona, under the direction of Lluis Millet.

International Marimba Symphony Orchestra New York welcomed another musical innovation on Thursday night when the International Marimba Symphony Orchestra (Clair Omar Musser, conductor), an ensemble of 100 players, appeared in a concert, which was described as an attempt to restore the classic marimba to its place as an orchestral instrument. The orchestra is made up entirely of marimbas, said to be valued collectively at $100,000. The program they presented included the first and second movements of the César Franck symphony in D minor, a Bolero by Rosales (first time) and music by Chopin, Ketelby, Thomas, Rubinstein, Elgar and Dvorak, closing with the Pilgrim's Chorus from Tannhäuser. At the completion of the program the orchestra repeated the Bolero, a number whose Spanish rhythms were well adapted to the instruments.

The new orchestra has much besides novelty to recommend it—the meticulous intonation (the modern marimba, it is claimed, never gets out of tune), the brilliant tone quality and the sonority of which the group was capable. The orchestra is a well-drilled, musicianly unit, which gave excellent account of the music they selected. They recently returned from touring Europe under their young director, and are soon to return there.

May 17

Emmamay Norman A recital of piano music was given by Emmamay Norman in Steinway Hall on Friday night. This young musician (who is an artist-pupil of Richard McClanahan) displayed considerable attainment and much promise in Haydn's theme and variations in F minor, a Mozart sonata, an intermezzo and two capriccios by Brahms and the prelude, choral and fugue by César Franck. Miss Norman's technic is broad, firm and sure. Her interpretations bespeak a ripening musical nature of depth and individuality. Her program, being confined to four composers, did not embrace a wide variety of styles, but Miss Norman here set an example which other young artists might well observe—everything she played was entirely within her scope, and her exposition of all the music listed was delightful for its polish, balance and excellent projection of thematic pattern. The audience was enthusiastic in its reception.

May 19

Grace Panvini On Sunday night an operatic concert was given by Grace Panvini, coloratura soprano, in Town Hall. She was assisted by Ivy Dale, mezzo-soprano; Alfredo Chigi, baritone; Guido Bussinelli, tenor; Claude Delli Bovi, flutist. Frank Cusumano was at the piano. Miss Panvini displayed an agile voice of bright quality in items by Donaudy, Pergolesi and Scarlatti, Proch's theme and variations, Saint-Saëns, Delibes and Liadoff numbers and the Mad Scene from Lucia. A song group included Michael Arne and Frank La Forge compositions. She collaborated with the other three vocalists in the quartet from Rigoletto, and other offerings of the evening (solos by Mr. Chigi and Mr. Bovi) included excerpts from Rossini, Morlacchi and Verdi. The audience was highly enthusiastic and applauded Miss Panvini and her associates with warmth.

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I See That

On the SS. Ile de France, which sailed from New York on May 18, were Grace Moore, Valentine Parera, Hilda Burke, and Mr. and Mrs. F. C. Schang.

* * *

Alma Voedisch, concert manager and lecturer, sailed on the SS. Europa May 17 to study musical conditions in Germany.

* * *

Frank La Forge was at the piano for Richard Crooks, tenor of the Metropolitan Opera, at Montreal, Can., on May 12.

* * *

Eady Arendt sang at the third annual spring musicale of the Harmony Guild of New York on May 1, substituting for Adelaide De Loca, contralto, who was ill.

* * *

Miriam Marmein will present her group of mimes and dancers in a special children's program of dance pantomimes at her studio in Carnegie Hall, New York, on June 8. The dances were created and the costumes designed by Miriam Marmein.

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Pauline Winslow composed and arranged The Bounding Main for the Fox Educational Films. She enlisted the singing and acting of a company of young men, with a solo quartet. It was produced on May 1 and 2 at the Eighth Street Playhouse, New York.

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Geraldine Kress, violinist of Buffalo, N. Y., following appearances in New York in February, was heard five times in New York during the month of April, as follows; National Opera Club, Waldorf-Astoria Hotel, April 11; Thirteen Club, The Sarazin, (Brooklyn), April 13; Drama-Comedy Club, Hotel Astor, April 26; Matinee Musicale, Aeolian Hall, afternoon, April 27; Fique Studio, Brooklyn, evening.

* * *

The Ithaca College Choir of Ithaca, N. Y., were heard in a program at the Women's Club in New Rochelle, N. Y., on May 20.

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Edith Romaine, soprano, gave an hour of song, assisted by Nicola Thomas, violinist, and Willard Sektberg, accompanist, at the Hotel Pierre, New York, on April 28.

* * *

Adele Rankin conducted the May 9 spring concert of the Hudson County, N. J., Civic Chorus in Jersey City. Eighty singers make up the group. Mary Ledgerwood, contralto, and Harold F. Waters, accompanist, assisted.

* * *

Hugo Fiorato, violinist, with Florence Hubbart at the piano, gave a recital at Aeolian Hall, New York, on April 29. Mr. Fiorato is an artist-pupil of Adolfo Betti.

* * *

Gladys M. Smith, contralto, with Pauline Morgan at the piano, gave a recital in The Barbizon on May 5.

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A program of compositions by Rudolph Gruen was performed by Mr. Gruen and Frances Hall, two-piano team, on May 14 over WEAF. The recital included four movements from the suite for two pianos (MS.), Child's Musical Picture Book, and Humoresque.

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Gustave L. Becker, pianist and pedagogue, and Lois Petty, soprano, shared a recital in Steinway Hall, New York.

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Mildred Dilling, harpist, and Frances Blaisdell, flutist, are presenting their pupils in recital on May 25, in the ballroom of Beekman Towers on Mitchell Place, New York.

* * *

Vera Brodsky and Harold Triggs give a joint concert in Montreal on May 31, their first appearance in Canada. Next season many important cities will hear this piano duo, including Chicago and Boston.

National Symphony Orchestra Plans Increased Activity Under Kindler

WASHINGTON, D. C.—Plans for a season of increased activity have been announced for the National Symphony Orchestra in 1935-36. Dr. Hans Kindler, under whose

(*Photo by Harris & Ewing.*)
DR. HANS KINDLER

leadership the organization was formed several years ago, continues as conductor, and the orchestra will give a series of eight Thursday concerts, twelve Sunday concerts and ten students' programs next season. They are presenting twelve Sunday concerts instead of ten as during the past season, and increasing the number of students' concerts from six to ten. This increase in students' programs will enable them to reach twice as many children as was possible last year when the Central High School auditorium, where the conecrts were held, was not nearly adequate to accommodate the numbers who wanted to attend.

The list of soloists includes John McCormack, Egon Petri, Sylvia Lent, Bartlett and Robertson, Myra Hess and Frances Nash.

The orchestra has increased its number of concerts in Baltimore from three to four, in response to public demand. In November the orchestra will fulfill several Southern dates, including Atlanta, Ga., and Asheville, N. C., and returns to the South again in late March for several music festivals that are now being arranged.

During its existence the orchestra has played numerous American works. The program of February 28 of the season just closed was an all-American one, comprising Mason's Chanticleer overture, Thompson's symphony No. 2, choral for strings (Harris), Joe Clark Steps Out (Vardell) and The Chambered Nautilus (Taylor). The Washington Choral Society (Louis Potter, director) participated in the last-named composition. Other American scores performed on 1934-35 programs were an overture In the Olden Style on French Noels (James), Castellana (Howe) and A Negro Parade (Stringfield). In 1933-34, Americans were represented in the concerts of the National Symphony Orchestra by Eichheim's Oriental Impressions, Potter's Montana Sketches, Spier's Impressions of the Bowery, and Strong's Chorale on a Theme by Hassler.

Nino Martini Leaves to Make Film

Nino Martini, young tenor of opera, concert and radio, has gone with his manager, Jack Salter, to Hollywood, where Mr. Martini is to make his first in a series of feature musical films with Fox Film Corporation, each picture to be produced under the personal direction of Jesse L. Lasky.

Mr. Salter is vice-president of Columbia Concert Corporation, on whose behalf he is making this journey. Five other artists of the Columbia Concert Corporation list are already scheduled for feature pictures this summer—Helen Jepson, Lawrence Tibbett, Lily Pons, Nelson Eddy and Richard Bonelli; and negotiations with several others are now under way.

Erskine Gives Luncheon for Newspaper Owners

John Erskine gave a luncheon at the Juilliard Graduate School on May 21 for the owners and publishers of New York daily newspapers. The purpose of the gathering was to acquaint Mr. Erskine's guests at first hand with the plans of the Metropolitan Opera and some aspects of its present situation.

Cleveland Prepares for Opera Presentation

Spring Musical Calendar Includes Choral and Recital Events of Interest

CLEVELAND, O.—Although rumors of summer opera are persistently filtering through, there is as yet little evidence of a regular season. Experience of past summers has taught ambitious managers to be cautious about going into opera productions too deeply. However, under the sponsorship of the Federation of Women's Clubs, and as a benefit for the Milk Fund of the Anti-Tuberculosis League, notable preparations are being made to perform Puccini's La Boheme at Masonic Hall. Carmela Cafarelli, who in past seasons has been heard in Madam Butterfly and other operas, is to be Mimi; Nino Martini will be Rodolfo. The conductor, Alberto Baccolini of La Scala and the New York Hippodrome, arrived in town to rehearse the chorus composed entirely of local singers. An orchestra made up largely of members of the Cleveland Orchestra will serve in the pit.

An enjoyable concert took place in the ballroom of the Cleveland Hotel, when Charlotte Mehringer, mezzo-soprano, was heard in an interesting program comprising the aria, Gerechter Gott from Rienzi, a Strauss and an English group, as well as songs by Beethoven and early Italians. The artist was assisted by the L. Nazare Kurkdjie Trio, whose other members are Alvin Krausslich and Carl Groenwald. Ben Burtt acted as accompanist for Miss Mehringer.

Another young soprano, Bertha Cohen, was heard at the Hotel Allerton Ballroom in a pretentious program of Schubert, Schumann, Brahms and Strauss. She gave evidence of fine training and much natural ability in the course of her program. Alice Rocher furnished artistic accompaniments at the piano.

CHORAL PROGRAM ATTRACTS

The Glee Club of Flora Stone Mather College, assisted by the University Singers under Jacob Evanson and the orchestra of the School of Education, gave its annual concert at Florence Harkness Chapel. A choral number for the glee club by Norman Lockwood of Oberlin College, based on Francis Thompson's mystic poem, The Making of the Viola, was performed. Other numbers on the program were Pergolesi's Stabat Mater; Randall Thompson's Rosemary Cycle and Loeffler's By the Rivers of Babylon. The soloists were Margaret Quimby and Lila Robeson.

Traditional English melodies, eleventh century plain songs and music by Purcell, Morley and Dowland accompanied the dramatization of Chaucer's Canterbury Tales, which was presented as a spring festival by the Laurel School, Lyman Circle, Shaker Heights. The pageant was written and produced by Jane Douglass Crawford; musical settings were by Katherine Hessler; choruses were directed by Edwin Arthur Kraft.

The John Carroll University Glee Club, under the direction of Rev. Joeph A. Kiefer, gave its forty-fifth annual concert at Severance Hall. This club, composed of sixty-five voices, is one of the oldest collegiate musical organizations in the country. Its first concert was at Masonic Auditorium in 1890. Compositions by Mozart, Klemm, Sibelius, De Koven and John Zamecnik were featured on the program. A string quintet from the ranks, composed of Robert Moore, Edward Avelone, Albert Knieser, Paul and John Kronfeld, appeared for the first time. The president of the club is John Nantell; the accompanist, Frank E. O'Connell.

R. H. W.

Edwin Hughes' Master Classes

This summer will mark the nineteenth consecutive year of Edwin Hughes' summer master classes for pianists and teachers in New York City.

These classes have been held without interruption since 1917, when the first class was given by Mr. Hughes, in order to offer pianists unable to spend a more extended period of study in New York an opportunity to take a short and intensive course in piano training along the most modern lines. The response to Mr. Hughes' idea of holding master classes during the summer in New York has been such that they have been attended by pianists and teachers from all sections of the country. Years of experience have perfected the character and scope of the work offered, and have led to the accomplishment of exceptional results in a condensed and concentrated course.

This summer one full scholarship will be offered in open competition by Mr. Hughes for the summer master class, to pianists who have not already studied with him. Full particulars in regard to this scholarship will be sent on application.

The course includes both private and class lessons, in addition to a series of weekly recitals given by professional and artist pupils of Mr. Hughes, at which many important and significant works in the pianoforte literature will be performed.

Jewel Bethany Hughes, who is in charge of musical instruction at the Todhunter School, Mrs. Franklin D. Roosevelt's school in New York, and who is also known on the concert stage through her two-piano recitals with Mr. Hughes, also will teach in the summer class. Mrs. Hughes is to give private lessons, and class lessons in the group-training of children.

Over forty individual recitals have been given in the principal concert halls of New York during recent seasons by professional pupils of Edwin Hughes, a number of whom are known throughout the country from their extended tours. In addition to their American appearances, Hughes pupils have also toured in Europe, playing in Germany, France, Austria, Hungary, Holland and England. Hughes students have appeared as soloists with the New York Philharmonic-Symphony, the Detroit Symphony, Cleveland, St. Louis Symphony, Minneapolis Symphony, Havana Philharmonic, Fort Worth (Tex.) Symphony, Birmingham Symphony, and other orchestras. In New York City, they have appeared as soloists with orchestra twenty-four times, and in numerous concerts of chamber music. Two pupils of Edwin Hughes have been National First Prize Winners at the National Federation of Music Clubs' Biennial Contest for Young Artists. Others have appeared in innumerable important radio broadcasts, and as accompanists to many eminent artists.

As directors of music and leading members of the faculties of many prominent institutions in America, including universities, colleges and schools of music, students of Edwin Hughes are to be found in practically every state in the Union, as teachers and performers. Two of his pupils have been recently listed in Who's Who in America.

The following is a partial list of the educational institutions where Hughes pupils are at present engaged as members of the faculty; Juilliard School of Music, Eastman School of Music, Peabody Conservatory, Columbia University, Vassar College, Smith College, University of Georgia, University of Oregon, University of Utah, Ohio Northern University, Drake University, Washington College of Music, California State Teachers College, Michigan State Normal College, North Dakota State Teachers College, Connecticut College, Winthrop College, Columbia College, Macdonald College, Andrews College, Wesleyan College, Converse College, Meredith College, Salem College, MacMurry College, Erskine College, Detroit Conservatory, Birmingham Conservatory, Fort Worth Conservatory, Amarillo Conservatory of Musical Art, Arizona School of Music, Ganapol School of Musical Art, Emma Willard Conservatory, Centenary Collegiate Institute, Brewton-Parker Institute, Horace Mann School and Kingswood School. A number hold important positions as supervisors and teachers of public school music and others occupy positions at leading radio stations in New York City.

Edwin Hughes has held master classes and given lecture demonstrations at the University of Minnesota, Washington College of Music, Fort Worth Conservatory, South Carolina State College, Judson College, Flora MacDonald College, at St. Paul for the Minnesota Music Teachers Association, at Lubbock, Tex., for the South Plains Music Teachers Association, at Columbia College for the South Carolina State Music Teachers Association, at the Ganapol School of Musical Art, in Detroit, Mich., and in Houston, Tex. He is author of numerous articles on musical subjects in America and foreign periodicals, and was formerly editor-in-chief of piano music for G. Schirmer, Inc. His editions include a number of important compositions for piano, and mark, in many cases, the first publication of these works in America.

Certificates will be given at the close of the master class to those pupils satisfactorily completing the full course.

Mr. Hughes' activities as a teacher of piano have extended to both sides of the Atlantic. During his seven years' stay in Europe, his class included graduates and students from many of the most important European conservatories, among them the Berlin Hochschule für Musik, and the conservatories of Vienna, Leipsic, Munich, Würzburg and others, besides students from Russia, Poland, England, Roumania, Canada, the United States, and other countries.

Peabody Summer Faculty Named

BALTIMORE.—The Peabody Conservatory of Music announces that Pasquale Tallarico, concert pianist and artist-teacher, will be a member of the faculty of the summer session which opens on June 24 for a period of six weeks, closing August 3. Although of Italian parentage, Mr. Tallarico is an American and first attracted national attention several years ago when he won the contest for American-trained pianists. He studied piano with Virgil, Mokreijs and Joseffy, and composition with A. J. Goodrich and Rubin Goldmark. He has made several concert tours of the United States and appeared as soloist with leading orchestras. He is also known as a teacher and is a member of the winter school faculty. Mr. Tallarico will be one of the recitalists during the summer series of public concerts given at Peabody.

PASQUALE TALLARICO

Other distinguished members of the summer school faculty will be Frank Bibb, vocal pedagogue and vocal coach; Austin Conradi, concert pianist and teacher; Frank Gittelson, violinist, concertmaster of the National Symphony Orchestra; Louis Robert, Dutch organist; Howard Thatcher, conductor, composer, and teacher of harmony, counterpoint, orchestration, and composition; and Wilmer Bartholomew, authority on the acoustics of music.

Leonard Stocker Signs with Tillotson

Betty Tillotson announces that Leonard Stocker, baritone, who has had appearances in New York the past season, will hereafter be under her personal direction.

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Chicago Hears Second Bach Program by Young Pianists

Students of Buchhalter Classes in Recital—Janet Gunn Opens New Series—Else Harthan Arendt Soloist with Choruses—Contest Winners Appear—Hambourg Trio Renew Triumphs

CHICAGO.—The second and final Bach program presented under the direction of Isadore Buchhalter, in Curtiss Hall on May 12, enlisted the services of seven students from Mr. Buchhalter's class, members of the Apollo Musical Club under the direction of their leader, Edgar Nelson, and Aldo Del Missier, violinist. Mr. Buchhalter, an authority on Bach, must be congratulated for the success of this unusual undertaking. Clarence Podore, Arthur Isbit, Marion Rappeport, Sylvia Seelig, Eleaine Hochbaum and Marvin Jacobs were the talented young pianists heard on this occasion. All can be commended for the efficiency of their playing, which reflected much credit on their mentor.

Mr. Jacobs, in particular, who played the toccata and fugue in D minor as transcribed by Tausig, justified the high opinion formulated at the time of his appearance in recital more than a year ago. Though young in years, he is already recognized as an authoritative pianist. Endowed with imagination, a solid and facile technic, his presentation was that of a mature artist whose pianistic gifts are manifold.

It was a happy thought that prompted Mr. Buchhalter to call on Edgar Nelson and members of his Apollo Club to enhance the festivities by their singing of selections from the Passion Music According to St. Matthew. They scored as heavily in Curtiss Hall as they did recently in the same work with the Chicago Symphony Orchestra at Orchestra Hall. Mr. Del Missier is a promising young violinist, judging from his interpretation of the third sonata, in which he had the assistance of Robert Macdonald at the piano.

ELIZABETH MORITZ IN PIANO RECITAL

Loro Gooch presented Elizabeth Moritz in a piano recital at Kimball Hall on May 10. Only three numbers were listed on her program—the Brahms C major sonata, Beethoven's Thirty-three Variations on a Waltz by Diabelli and the Liszt B minor sonata. Miss Moritz is justly recognized as one of the leading feminine pianists here and she lived up to her reputation at the recital under review.

JANET GUNN OPENS NEW SERIES

A new series of popular-priced recitals under the direction of Bertha Ott and Marcia Schupac was launched by Janet Gunn on May 13 at Kimball Hall. This gifted daughter of two noted pianists, Mr. and Mrs. Glenn Dillard Gunn, has been well schooled, as revealed by her playing of the Bach-Busoni toccata and fugue in D minor. She approached Bach with the understanding of a fine musician who realizes the demands of the great master. In that number she exhibited her prodigious technic to best advantage. Mr. Gunn, pedagogue, critic, pianist and lecturer, prefaced each group with informal explanatory comment regarding the compositions to be played by his daughter and shared with her in the success of the recital.

ELSE HARTHAN ARENDT SINGS WITH CHORUS

The Chicago Bach Chorus and the Chicago Lutheran Teachers' Chorus combined their vocal forces in a concert commemorating the 250th anniversary of the birth of Bach and Handel at Orchestra Hall on May 15. The first part of the program was devoted entirely to Bach and the second to Handel. The choristers were augmented by a children's choir of 150 voices and the accompaniments were supplied by the Metropolitan Symphony Orchestra. The main feature of the concert was the singing of Else Harthan Arendt. The popular soprano sang Sueszer Trost from the cantata No. 151 with pathos and beauty of tone. Though the choristers sang the music of Bach and Handel well, Dr. George L. Tenney, the conductor, seemed only to relish voluminous tone from his huge forces. Delicacy of nuance was altogether obliterated and the stentorian tones without contrast became monotonous. Dr. Tenney wields the baton too forcefully and there is stiffness in his beat. The other soloist was Walter Boydston, tenor.

Before the intermission an official of the Bach Chorus eulogized the late Edwin Stanley Seder, former conductor of the Bach Chorus, whose death a few weeks ago is an irreparable loss.

CONTEST WINNERS IN JOINT RECITAL

Wilbur Held, winner of the organ contest of the Society of American Musicians, had the assistance of Israel Baker, winner of several violin contests, in his recital at Kimball Hall on May 15, under the direction of Bertha Ott. Heard in his first group—consisting of Franck's Pièce Héroique, Boellmann's Menuet and the Bach prelude and fugue in A minor—young Held disclosed marked ability in his manipulation of the organ. Mr. Baker's performance of the Bruch concerto in G minor was uncommonly fine and won the warm applause of a small but enthusiastic audience.

LAKEVIEW MUSICAL SOCIETY CONCERT

A program given by Mary Howard Bunte, soprano; Edith McMillan Barnes, and Cordelia Schellinger Pardee, pianists; Caroline Encell, soprano, and William H. Barnes and Helen Westbrook, organists, at the home of Mrs. William H. Barnes in Evanston, on May 13, was the Lake View Musical Society's last active member concert of the season. Alma Wallace Randall and Olga Sandor were the accompanists.

BOHEMIANS ELECT OFFICERS

At the annual election of the Bohemians of Chicago on May 3, the following officers were named: Rudolph Ganz, active president; Frederick A. Stock, perpetual honorary president; Shirley Gandell, first vice-president; Allen Spencer, second vice-president; Morton Mergentheim, third vice-president; Marx Oberndorfer, corresponding secretary and treasurer; Robert Whitney, recording secretary. The following were named to the board of governors: Rosseter Cole, Raymond Durham, Edward Diesenberg, Walter Keller, Walter Knupfer and Gordon Campbell.

SIX WEEKS' PRACTICE SCHOOL FOR MUSICIANS

The National School of Musical Education is featuring several courses in its summer school that are attracting much attention. Ebba Sundstrom, conductor of the Woman's Symphony Orchestra, will conduct a six weeks' practice school for musicians from June 17 to August 1. This class will give players of all orchestral instruments an opportunity to receive orchestral training and experience during the summer vacation at a nominal fee. Pianists wishing to try out concertos and vocalists who desire to sing arias with orchestral accompaniment, may do so by paying a small fee and furnishing their own orchestration. Composers may hear their own works rehearsed with full orchestra.

The conducting class includes six hours of lectures and the applied work affords attendance at rehearsals and an opportunity to conduct.

SIGMA ALPHA IOTA

Gertrude Evans of Ithaca, N. Y., national president of Sigma Alpha Iota, music fraternity for women, was in Chicago from May 16 to 20, *en route* to Albuquerque, N. Mex., to install a chapter at the University of New Mexico. On her return trip Miss Evans will stop in Denver, Colo., to develop plans for the national convention to be held there from August 25 to 28. She will also install another chapter at Carthage (Ill.) College.

HAMBOURG TRIO IN RECITAL

The three Hambourg brothers returned to the scene of their former triumphs, giving a recital in Kimball Hall on May 16. If the Hambourgs are expert chamber music exponents—as disclosed in their interpretation of the lengthy and not too interesting Tschaikowsky trio in A minor and the one in D by Beethoven—each is a virtuoso in his own field. Jan, the violinist, gave as fine a performance of the Bach Chaconne for violin alone as we have heard here for a long time. His tone is unusually large and of ingratiating quality and, as he is an authority on Bach, his interpretation was illuminating, instructive and correct. Mark, the pianist, played a group of old compositions in a masterly manner. Here is a pianist of the school of De Pachmann, an aristocrat of the keyboard. His pianistic tone is scintillant. Boris, the cellist, gave a splendid account of himself in Tschaikowsky's Variations on a Rococo Theme, and he met with the favor of an audience made up principally of our leading pedagogues. The recital was under Loro Gooch, astute manager of the Chicago Conservatory, where Mark and Jan will hold a six-weeks' summer class beginning June 24.

MAUD KEY SHELTON SINGS AT EDISON CONFERENCE

Maud Key Shelton, soprano of the Chicago Grand Opera Company, furnished the musical program at the fourteenth annual joint conference of the Employes Representation Plan and the Edison Mutual Benefit Association, on May 14. Her beautifully sung solos won her the instant approval of the large gathering who applauded the charming soprano until she added extra numbers.

AMERICAN CONSERVATORY NOTES

Ann Mossgrove, student of Rudolph Reuter, was one of the state winners in the high school piano and band competition held this season. The national contest was won last year by one of Mr. Reuter's pupils, Connie Clare.

Vera Gillette and Vincent Micari, from the Kurt Wanieck studio, were presented in a program of music for two pianos at Bethany College, West Virginia, on May 15. Beatrice Banfil, soprano, for many years with Karleton Hackett, was a featured soloist at the Florida State Convention of the Rotary Club held in Lakewood, Fla., recently.

Jay Murio, soprano, student of John T. Read, appeared in recital at Little Rock, Ark., on May 4. Miss Murio also sang at the annual luncheon of the Delta Psi Epsilon fraternity held at the Palmer House, on May 11. Eva Gruenewald was the accompanist.

Irwin Fischer, pianist-composer, gave a program of his own compositions before the Crescendo Musical Club of Beverly Hills on May 7. He was assisted by Marion Fischer, soprano, formerly with Mr. Hackett, Jenska Elebos, cellist, pupil of Hans Hess, and Jeanette Moysey, violinist, formerly studying under Herbert Butler.

Howard Silberer, pianist, assistant to Mr. Reuter, is on a tour of several weeks as soloist and accompanist with the Glee Club of North Park College. Vera Borchert, pianist, appeared as soloist at the annual banquet of the Whiting, Ill., Woman's Club on May 1. Verna McCombs presented her voice pupils in a recital at the McCormick Memorial Building on May 14. Pianists of Pearl Appel were heard in the Recital Hall on May 15.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mildred Knos, artist-student of Rudolph Ganz, appeared on the All-Chicago Composers Program given at the Chicago Woman's Club on April 4.

Lillian Korecky, pianist, studying with Mr. Ganz and Mollie Margolies, played for the Literary Club of River Forest, on March 29.

Robert Long, tenor from the studio of Graham Reed, sang the rôle of Lionel in the performance of Martha given by the Chicago Cosmopolitan Opera Company on April 7. LeRoy Bartholomew, tenor, sang in The Crucifixion at the Redeemer Church, Milwaukee, Wis., April 17. On April 14 he gave a recital before the Waukesha (Wis.) Musical Club. Hilda Ohlin, soprano, presented a recital before the Sisterhood of the K. A. M. Temple, on May 14. Miss Ohlin appeared as one of the guest artists on the program of the Curtis Class Piano Demonstration at the Studebaker Theatre on May 11. Donald Dean, baritone, a student of Mr. Reed, and Stephen Dill, pupil of Leon Sametini, were presented in recital on April 17 by the young musicians group of the Birmingham Music Club in Birmingham, Ala. Mr. Dean sang The Seven Last Words at the First Methodist Church, Birmingham.

Leola Aikman, coloratura soprano, from the studio of Mme. Gardini, gave a recital at Columbia College, Dubuque, Ia., on April 7 and at the Longwood High School, Longwood, Ind., April 8. Miss Aikman and Beulah Appleman, artist-student of Mr. Ganz, were presented in joint recital on May 9 at Kimball Hall. Myrtle Kanklik, soprano, sang Dubois' Seven Last Words at the Taber Church, April 20. Mildred Olshine, soprano, assisted at the monthly junior recital on April 12. Marion Ryger, soprano and pupil of Mme. Gardini, sang at the Union League Club, on April 13, and at the Medinah-Michigan Avenue Club, April 11 and 12.

RENÉ DEVRIES.

Arthur Fear, English Baritone, Active in Britain

Arthur Fear, English baritone, who fulfilled engagements in America early this season, has been active since his return to England. He has been soloist in the Brahms Requiem at Swansea; The Apostles (Elgar) at Nottingham, with Sir Hamilton Harty conducting; Berlioz' Faust with the North Staffs District Choral; was one of the principals in Monmouth, a new opera by Sir Walter Jenner, produced at Bristol; broadcast from London on the BBC network, December 26, and twice on March 8; broadcast from the West Regional BBC twice on March 28. He has given concerts in Glasgow, Norwich, Manchester, Skipton, Aberdare, Blyth, Forfar and other cities. Mr. Fear made an appearance in Idyll by Delius (for soprano and baritone), with Sir Henry Wood conducting, in London, on May 5, the first night of special Jubilee week broadcasts over the BBC facilities. At Bangor he is to sing in Mendelssohn's St. Paul; in Bridgend, Wales, in the same composer's Elijah; and as soloist with the Welsh National Eisteddfod at Caernavon.

(*Photo by Navana, London.*)
ARTHUR FEAR

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Japan Gives Warm Response To Arthur Rubinstein's Art

Pianist Plays to Large Audiences—Young Native Keyboard Artist Scores Strongly—Musical Lectures Featured

TOKYO.—Arthur Rubinstein came to Japan and amazed and conquered audiences here with his pianistic art. Arriving at a time when Tokyo was *en fête*, with every theatre and other amusement place offering special programs (because of the visit of the Emperor of Manchukoku to Japan), nevertheless Rubinstein drew extremely large houses.

His first appearance was with the New Symphony Orchestra under the leadership of Nicolai Schifferblatt. Weber's Oberon overture began the concert. Then came Beethoven's piano concerto and Tschaikowsky's in B flat minor, both played by Rubinstein. His personality, musicianship and pianism won a true triumph. Warm praise must be given also to the orchestra and Mr. Schifferblatt for their sympathetic accompaniments, especially in the Beethoven concerto, as Rubinstein has an individualistic interpretation of this work.

Following his intial appearance, he gave five concerts of his own, all of them strikingly successful. Later he toured other cities with the orchestra, and everywhere was received with enthusiasm. Finally he came back, gave another concert with the orchestra in Tokyo, followed the next night with his farewell recital. Space does not permit tabulation of everything he played, but it might be mentioned that the Japanese were carried away particularly with the Fire Bird of de Falla (adapted for piano) and a group of modern pieces by the Brazilian Villa-Lobos.

NEW JAPANESE PIANIST

Noboru, Toyomasu, a young pianist, graduate of the Tokyo Ueno Academy of Music (and for the last two years a pupil of Leo Sirota), made his début in an entire Bach program consisting of the tocata and fugue in D minor; partita in C minor; four preludes, and Chaconne. The toccata and fugue were arrangements by the performer ,and gave evidence of sound appreciation of the Bach style. Mr. Toyomasu has self-reliance and sureness of understanding. He is outstanding among native pianists, and without question has an assured future. A tendency to eccentricity in gestures at the keyboard, and exaggerated movements of the feet and legs at the pedals, proved to be somewhat distracting. This ought to be corrected.

MUSICAL LECTURE COURSE

The Tokyo Musical Society, founded three years ago, has inaugurated a series of twelve lectures, done on the fifteenth of every month at the auditorium of the Mitsukoshi Department Store. These lecture are to be delivered by well-known musicians and critics of the capital city, and are open to the public free of charge.

The aim of the society is to spread understanding of all musical forms, and to "promote the intellectual side of music." Baron K. Okura, a director of the society, and one of the leading patrons of musical activities in Japan, has offered through the society the sum of Yen 1,000 for the holding of monthly tests to find and encourage native composers (preference being given to young, unknown musicians) by presenting their compositions in public performances.

WIENIAWSKI HONORED

Robert Pollak, professor of violin at the Tokyo Ueno Academy of Music, was heard in a concert to commemorate the 100th anniversary of the Polish violinist Wieniawski. The concert, given under the auspices of the Polish Minister and Mrs. Moscicki, attracted a large and distinguished gathering of diplomats. The first part of the program offered Italian music of the seventeenth and eighteenth centuries by Tartini, Corelli, Ferrari, Martini and Pugnani. These selections were heard for the first time in Japan.

The second part of the evening devoted itself to Wieniawski—concerto in D minor, Legende, scherzo-tarantella, and two mazurkas, Kujawiak and Obertass.

Mr. Pollak added an encore, Sarasate's Zigeunerweisen. During the entire program he displayed, as he always does, sound musicianship, facile technic and fine musical insight. Tokyo is fortunate in having such a resident performer and pedagogue.

I. J. FISHER.

WJZWEAFWABCWOR

Bach's concerto in C minor, specially transcribed for two-piano presentation, was heard during the program by Rudolph Gruen and Beula Duffey on May 21, over WEAF. Miss Duffey on this occasion took the place of Frances Hall, regular member of the Hall and Gruen team. . . . Gena Branscombe, American composer, was guest on Eddy Brown's Master of the Bow program over WOR, May 22. She spoke briefly on one of her best-known compositions, Quebec Suite, which was featured during the program, performed by the orchestra under her baton.

Pierné's cantata, Children at Bethlehem, with a children's chorus and the Cincinnati Symphony Orchestra under the direction of Eugene Goossens, presented as a feature of the May Festival of Music at Cincinnati, will be broadcast over the coast-to-coast Columbia network today, May 25. Pierné's cantata, offered as the first part of the concert was composed for children's voices and adult soloists. The chorus includes 700 school children. The second half of the Cincinnati May Festival program includes performances by the orchestra under Mr. Goossens of Moussorgsky's suite Pictures from an Exhibition and Stravinsky's Le Sacre du Printemps. . . . A program devoted to the works of Ravel and de Falla is to be played by Henri Deering, American pianist, on May 26 over WJZ. Mr. Deering will offer three movements from Ravel's sonatine, followed by the dance from La Vida Breve by de Falla. . . . The first in a series of feature recitals by Isidor Philipp, French composer and pianist, is to be heard over WJZ on May 26. In his recitals, M. Philipp presents his own compositions together with the works of others. . . . Richard Crooks returns to the air on May 27 as featured soloist on the Voice of Firestone concert over WEAF.

Five thousand singers, representing choral groups throughout the Eastern states, take part in a choir festival to be broadcast, in part, from Princeton, N. J., over National Broadcasting Company networks on June 7 and 8. The festival is an annual one held under the auspices of the Westminster Choir School of Princeton. The Westminster Choir heard frequently over NBC networks, presents two concerts during the series, and for the third program, joins guest groups in Palmer Stadium at Princeton University. Dr. John Finley Williamson, director of the school, will direct the combined chorus of 5,000 voices. The opening festival program features the Westminster Choir over the WEAF network on June 7, in part one of Bach's Mass in B minor. The choristers will be heard from the Princeton University Chapel. Alumni of the Westminster Chorus, present members, and singers who will be heard with the group next year, are to be presented in an hour concert over WJZ on June 8.

Stadium Concerts Drive Opened

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, called a meeting of her vice-chairmen in this activity, Mrs. Henry Martyn Alexander, Mrs. George Backer, Mrs. Christian R. Holmes and the Countess Mercati, to discuss ways and means to obtain the balance of the $50,000 required this summer to assure the completion of the entire schedule of symphony concerts, opera and ballet at the Lewisohn Stadium, of the College of the City of New York, which opens on June 26 and continues nightly for eight weeks.

Of this amount, $23,000 has already been received by public subscription but the total amount is needed to meet the deficit caused by the extremely low prices at the Stadium.

All who are interested in the future of these concerts, which last year were heard by more than 300,000 patrons, are urged to send a contribution to Stadium Concerts, 20 West 57th Street, New York.

This summer each week will be divided into three parts: three days will be devoted to symphonic programs under the direction of José Iturbi, who conducts the opening five weeks, and Willem Van Hoogstraten; two days each to opera and ballet under the baton of Alexander Smallens. The orchestra, as usual, will be that of the Philharmonic-Symphony Society of New York.

Trenton Orchestra Closes Season

TRENTON, N. J.—The 1934-35 season of the Trenton Symphony Orchestra (Max Jacobs, conductor) came to a close with the concert of May 7, in the Memorial Building. Betty Paret, harpist of the orchestra, was the soloist, playing the Variations Pastorales by Rousseau for harp and orchestra with skill and finesse of interpretation. Although young in years, this artist is mature in musicianship and has much to offer in her tonal utterance. She also had harp passages in the second movement of the César Franck symphony in D minor, which showed the orchestra and Miss Paret in notable accord.

Opening the program was the Roman Carnival of Berlioz, followed by the symphony, and, after the intermission, by lighter numbers by Sowerby and Grainger and the Nutcracker Suite of Tschaikowsky. Mr. Jacobs had his cohorts under his usual masterly control. The units of the orchestra combined with balance and cohesion, and Mr. Jacobs' own fine appreciation of the musical content of each offering found excellent expression in the orchestra. Especially lovely was the Franck symphony, in which the haunting beauty of the score was brought out with sensitive observance of its quality and appeal. The audience was cordial and applausive.

M. K.

Cincinnati To Acquire Foster Treasures

Josiah Kirby Lilly, Indianapolis Collector, to Present Precious First Editions to City—Will Be Housed at University

CINCINNATI, O.—Josiah Kirby Lilly, manufacturing chemist of Indianapolis and widely known for his collection of Stephen Collins Foster memorabilia, has announced that he will give some of his precious mementos to the city of Cincinnati. These include duplicate first edition copies of Foster songs, copies of some of his letters (including one written from Cincinnati), copies of portraits of Foster and of members of his family, and other memorabilia of unique value. This Mr. Lilly is doing because Foster lived in Cincinnati from 1846 to 1850.

RARE SONG MANUSCRIPTS

The last of twenty-two songs either composed or published in Cincinnati includes such favorites as Oh, Susanna, Away Down South, Louisiana Belle, Old Uncle Ned, Nellie Was a Lady, Angelina Baker.

W. C. Peters, former music teacher in the Foster family, went into the music publishing business in the old Melodian Hall, on Fourth Street, Cincinnati, and is said to have made $10,000 selling these songs of Foster, which were in such demand that the Peters Music Publishing Company became the largest business of its kind in the West.

Foster gained the atmosphere for his songs while working with his brother, Dunning M. Foster, who had a steamboat agency on the Ohio River front in Cincinnati. He made trips by steamboat to New Orleans and other river towns and thus became thoroughly familiar with life on this fascinating highway of the West.

UNIQUE FOSTER COLLECTION

Mr. Lilly turned his attention to Stephen C. Foster, whom he deems "the Schubert of America," five years ago and in that short time collected nearly 10,000 items, including manuscripts, copies of the music, first editions and portraits. He has housed these in the magnificent Foster Hall of Indianapolis, but they will soon be established in Pittsburgh, where Foster was born, and where the University of Pittsburgh is erecting a $500,000 memorial building to be dedicated to Foster and to be the music department of the university. "I believe," said Mr. Lilly when in Cincinnati to complete the arrangements for establishing the Cincinnati collection, "this will be the largest memorial building in the world dedicated to the memory of a composer."

The collection in Cincinnati will be located at the University of Cincinnati, where President Raymond F. Walters is making preparations to receive the interesting data on Foster.

M. D.

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NEW YORK MAY 25, 1935 No. 2862

Summer is icumen in. Just about one month now to the opening of the Stadium Concerts.

—o—

"Music is the medicine of the mind," declares a New York daily newspaper. Some recent examples are bitter without being salutary.

—o—

According to some circles, the Blue Eagle is singing its Swan Song; according to others, the Eagle's selection is a Triumphlied.

—o—

During the projected supplementary summer season of opera in English at the Metropolitan, that house is to be air-conditioned. With what airs?

—o—

Film and radio are under deep obligation to grand opera for its music and singers. But will f. and r. repay grand opera as it did concert, by converting paying audiences into free listeners?

—o—

If President Roosevelt and his advisers are seeking costly projects for relief support, why not give the Metropolitan Opera an unlimited budget and tell it to proceed full sail ahead?

—o—

The New Metropolitan Head

Vicissitudes of an unusual and tragic nature combined to remove the man whom the directors of the Metropolitan Opera Association had appointed to succeed Giulio Gatti-Casazza. Edward Johnson, whose appointment as assistant a few months ago was soon followed by his elevation to fill the highly exacting post of general manager, is in the prime of his manhood and in his outlook and enthusiasm brings to the job much of the warm ardor of youth. His recent statements concerning his conceptions of his post indicate that he is both sensible and modest. It seems certain that he will be a popular director, with the younger singing personnel of the opera house particularly. Furthermore, though born in Canada, he is now an American in fact and in manner, has long been associated with this country in his artistic career; and finally (and most important of all) he is an artist of fine taste and a master of the art of giving dramatic illusion on the stage. The latter quality would seem to fit him to carry on the proposed innovations in bringing some of the hoarier traditions of operatic acting up to date, which Herbert Witherspoon set as one of his goals but was not destined to realize.

In practical executive talents, Edward Johnson has yet to prove himself. No one realizes this more than himself. But it is perhaps not hazarding too greatly to venture the opinion that he will probably surprise many confirmed pessimists (who regard opera as a dead but not yet buried form of art) in his practical grasp of the details of production. His experience in heading the committee for raising an opera fund in recent seasons and as present head of the subscription campaign will prove useful.

There has long been a sort of mystic aura surrounding the profession of impresario in America, to which such picturesque personalities as Hammerstein contributed considerable glamor, and which the sphynx-like Gatti-Casazza endowed with a certain Olympian majesty. But it is doubtful whether the present economic and other exigencies are favorable to maintaining this myth today, when the operatic balance-sheet must be as rigidly kept as in any commercial enterprise and when the old-time prima donna seems definitely to have gone to join the extinct species to which the dodo belongs.

As for the projects for singing some operas in English, these seem to have the favor of Johnson no less than they did of Witherspoon. Concerning the highly fruitful and revolutionary possibilities contained in this idea, the new Metropolitan head spoke as follows in a recent interview:

"I am in favor of presenting operas in English where it is important, as in comedy, for the audience to follow every point in the dialogue. I do not feel that any advantage would be gained by doing Aida or Faust in English. But light things like The Bartered Bride, Gianni Schicchi or La Rondine—in which I sang in Detroit in English—are immeasurably improved for the audience if it understands the story and dialogue."

Further remarks of Mr. Johnson indicated that the days of lavish operatic productions are not doomed at the Metropolitan, that artists will be engaged on the grounds of artistry first, rather than of nationality purely, but that American singers will be accorded a real chance. Also, there is the project, at some time in the future, of attracting a governmental or private endowment fund in order that the institution may carry on in the best possible manner the interesting and somewhat experimental ideas advanced today. The matters were touched on by the new executive in these words:

"We recognize that we cannot attain all our aspirations at once. We must be guided in large measure for the moment by financial considerations. And we hope sooner or later to receive the support of the government or some foundation in helping us establish a fund which we can use for productions and programs that may be profitable but will be of artistic significance.

"I should like to put on certain spectacular productions. I should like to do the work of young composers of promise, whose operas cannot be financially successful. In this way we would build for the future.

"One of our major objectives will be the proper treatment of the young artist. I feel that the young American has not been properly presented. If he has been accepted at the Metropolitan, he has been obliged to sing on the same stage with the greatest artists in the world, who have poise and authority. It is no wonder that the young artist does not succeed. He has no chance.

"The popular season, which I was to be in charge of, was something I have thought about for years. It is a project that will enable us to present the young artist in the proper surroundings where he will have the chance to attain his normal artistic growth."

Finally, in Edward Ziegler, assistant general manager in charge of business administration, and Earle Lewis, treasurer of the company, Mr. Johnson is fortunate in having canny and experienced associates. With the ability of Artur Bodanzky and Ettore Panizza also at his service in the conductorial staff, and the possibility that a new conductor, stage manager and ballet master will be added to the forces, the prospects are at least highly promising for an interesting season. There is no doubt that there will be some innovations, if not too drastic ones, in 1935-6. This fact alone, based on the immemorial human trait of curiosity, should bespeak a large subscription list for the Metropolitan's first "American" season.

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A Festival in the Berkshires

The announcement that the second annual Berkshire Symphonic Festival, under the direction of Henry Hadley, will be held at Lenox, Mass., this summer, is a gratifying instance of enterprise that has been rewarded with a favorable public reception.

Concerning the Berkshire Symphonic Festival, Glenn Dillard Gunn, music editor of the Chicago Herald and Examiner, spoke at length as follows in a recent Sunday article:

"The idea behind the Berkshire Symphonic Festival is Henry Hadley's. Remembering some of Europe's summer music, recalling the charm of opera under the full moon at Ravinia, Mr. Hadley organized the small, but wealthy group of cities within a radius of twenty miles around Stockbridge, procured an adequate subscription and brought the Philharmonic Symphony from New York for his first festival last summer.

"Marshalling the social leaders in the cities, Mr. Hadley almost overnight found himself with a $10,000 subscription representing 1,000 music lovers.

"Since his audiences far exceeded in number the underwriters, there was no problem of a deficit. His public came from all parts of New England and New York. This season, with a nation-wide campaign of publicity addressed to the tourist public, he feels assured of capacity attendance for his four concerts.

"He will make his programs broadly representative of the repertoire, which means that American composers will not be ignored, and that the final program will present The Valkyrie in concert form with distinguished soloists. Mr. Hadley tells me that the setting for these concerts is one of great beauty and that his stage has been built to take advantage of natural acoustics that rival those of the famed Hollywood Bowl. . . .

"One is moved to congratulate his backers for the patriotism they have manifested and also for their good judgment. Mr. Hadley himself is one of the best known American composers and evidently commands as much loyalty in the East as Frederick Stock does in Chicago. For example, one learns that he has been commissioned to write a symphony in commemoration of the tercentenary of the state of Connecticut."

The privilege which is extended to residents of the Berkshires in this opportunity to hear a fine symphonic ensemble in unusual programs of a festival variety is one that should be embraced with enthusiasm. After all, the only way to show a pride in the fact that one's community has been singled out as a festival center is to support the programs to the best of one's ability, by advertising them among residents of other cities and by investing generously in subscriptions. To such opportunities, we think, the dwellers in the picturesque summer haven in Massachusetts should be receptive.

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More Radio Favorites

Apparently there is no end to the curiosity of the public as to what other people like in broadcast programs. The Radio Institute of Audible Arts, through its director, Pitts Sanborn, has just published the results of a symposium. Questionnaires were sent to a group of recognized leaders in various fields. The list of "eminents" approached included musicians such as Ernestine Schumann-Heink, Rosa Ponselle, Geraldine Farrar, Kathryn Meisle, Giovanni Martinelli, Frederick Jagel, Paul Althouse, Artur Bodanzky and others, also a number of prominent authors, artists, scientists, actors, bankers, explorers, industrialists and civic officials. They were asked for their preferences in music, education, news and entertainment. Not only did these individuals vary greatly in their interpretation of what these four departments included; they did not choose according to their vocational interests in every case.

In the musical field fifty-six entries were named, with the New York Philharmonic-Symphony Orchestra leading. This was the only program upon which the majority of those participating seemed to agree. It was listed as a favorite in forty cases. "But even this outstanding broadcast is usually forced to share honors with other musical offerings. Most of the leaders found themselves unable to limit their choices to one program, to the exclusion of all others," comments the spokesman of the organization.

Statistical summaries are not possible on the basis of the data sent out, as only a small part of the returns are made public. However, the ranking musical programs included also the Metropolitan Opera broadcasts, Lawrence Tibbett, the General Motors Symphony Orchestra, the Cities Service program, the Chase and Sanborn Opera Guild, the Ford Symphony Orchestra, the Philadelphia and Boston orchestras, the Chesterfield Hour, Rosa Ponselle, Lily Pons, Lucrezia Bori, Grace Moore, Gladys Swarthout, John Charles Thomas, Conrad Thibault, the Damrosch Appreciation Hour, the broadcasts of the Juilliard and Eastman Schools of Music, the Pro Arte String Quartet, Frank Black, Sigmund Romberg and others.

It was found that a number of voters indicated their preferences without naming particular artists and organizations. Thus a number of votes were cast for such generalities as symphony concerts, fine orchestras well conducted, operatic music, chamber music, string quartets, opera in English, classical music, organ and violin recitals, marine, navy and army bands, church choirs, folk-songs, Gilbert and Sullivan operas, choruses from Europe, piano solos and the like.

The facts seem to be that, although there is some correlation between artistic pursuits and a high type of choice in music and the other arts, tastes differ so widely that there is no general agreement in the matter. Perhaps this is an encouraging thing for the broadcasters, who are thus enabled to offer a wide selection and let each choose for himself.

VARIATIONS

By Leonard Liebling

Confirming the surmise in this department last week, Edward Johnson received the appointment to succeed Herbert Witherspoon as artistic director of the Metropolitan Opera. Its executive board decided opportunely and wisely.

Informed persons know that Mr. Johnson was not selected because of his long experience as a singer, but on account of his definite ideas regarding opera management and his strong belief that Americans should figure predominantly in the future artistic activities of the Metropolitan.

It was obviously necessary, after long delay, to give out some immediate press statement in reference to repertoire and singers for the season of 1935-36 and Mr. Johnson acted promptly and intelligently with his issuance of the partial prospectus already prepared by the late Herbert Witherspoon. Those plans reasonably represent tentative outlines, to be curtailed or amplified by the new director in accordance with exigencies as they arise—the chief ones being the amount of available operating capital, and the final membership of the contracted singing personnel.

It seems imperative, owing to conditions as he found them, for Mr. Johnson to retain a number of the singers who were with the Metropolitan during the season just closed. Replacements can be made gradually and without the risk entailed by hurried experimental changes.

Criticism of the repertoire as at present listed, would be premature and unfair in view of the modifications certain to be made by Mr. Johnson when all parties concerned have been heard from. The possible objections and requests of subscribers no doubt will be taken into final consideration.

One piece of good news is the resolve to give the promised supplementary series (starting in May) at reduced prices and with opportunities for the public appearances of younger artists. Mr. Johnson's known enthusiastic advocacy of opera in English, seems to guarantee that at least some of the performances will be in the language of this land.

No less welcome are the tidings of the continued Wagner representations with practically the same casts that gave them such brilliant distinction last winter. Undoubtedly that branch of the Metropolitan is its safest financial anchor in the present temper of the opera-going public.

* * *

The prospective restoration of Carmen, Boris Godounoff, and Tales of Hoffmann, deserves favor if only because they take the place of Forza del Destino, Linda di Chamounix and La Sonnambula. (For my taste, the last-named three could be accompanied into eternal limbo by Simon Boccanegra, Norma, Gioconda, and Romeo and Juliet.) The promised Marta and L'Africana, even though they offer necessary mediums for certain kinds of voices, are no compensation to some of us for the discarded Rosenkavalier. Luckily, Don Giovanni is to remain, likewise Pelléas and Mélisande—two operas loved more by the musically elite than by the box office.

An even smaller clientele will welcome Fidelio, a sure discourager of cash returns. There are those who note with regret the intended absence of the sprightly double bill, La Serva Padrona and Don Pasquale. An evening of lighter music is relished now and then. Some of the staid opera houses of Europe give frequent hearing to the most popular examples of Johann Strauss and Gilbert and Sullivan. The Metropolitan might do worse than to devote its Saturday evenings to the best of the operettas. (Or even its Sunday evenings, in accordance with the new State law which is to permit regular theatrical performances on the Sabbath.)

Surely The Mikado or Fledermaus would be more edifying entertainment than the wretched concerts which have been customary at the Metropolitan.

How much money there is available for ballet, an outsider cannot guess, but if the dollars reach, artistic dance should be developed into greater prominence by the Metropolitan Opera. The terpsichorean art of the twentieth century is highly important, and in close consonance with the evolution of modern music. The best composers, older and newer, did not disdain to write music for ballet. Some of our American tonal creators are better fitted to do such music than to write grand operas. If the Metropolitan could bring forth another Coq d'Or or Petrouchka, it would achieve infinitely more for the cause of music, than to keep on trying to give restored life to dead foreign operas, or even forcing hothouse production of new American lyrical dramas which everybody talks about, hears once, and then avoids forever after.

* * *

However, Edward Johnson and his Metropolitan associates and sponsors will work their own way and not permit themselves to be torn in every direction by suggestions, except when they appear to be inevitably appropriate. The new régime starts its course with goodwill from every side, and desire of public and press to coöperate with entire heartiness.

One can only echo Gatti-Casazza, at the farewell luncheon which he gave to his singers, staff, and some newspaper writers, when he raised his glass in a farewell toast and said in solemn sincerity: "Long life to the Metropolitan Opera."

* * *

Columbia Broadcasting System has seen the light and will hereafter not only require sponsors to confine their advertising talks to ten per cent. of the total time of a commercial radio program, but also intends to bar altogether products and descriptions that have to do with intimate functions of the body. Inevitably NBC and smaller broadcasting concerns may be expected to follow the excellent example of CBS.

There can be no argument over the proposition that radio advertising talks had come to be a detestable annoyance, aside entirely from their violation of ethics, and the undignified position in which they placed some of the artists who sold their services to such ballyhooing programs. Many fine musical contributions lost considerable effect by being placed in the middle of an ocean of words designed to sell wares; or else by being juxtaposed with material which belonged in the clinic rather than in the home.

CBS is particularly concerned over day programs planned for children. No more are they to hear horror stories, or tales which glorify gangsters, racketeers, and encourage disrespect for order, obedience, and decorum.

With the curbing of vulgarity, of entertainment for moronic minds, and of the yelling, wheedling, and specious salesmen, radio should quickly establish itself as the nation's most powerful agency in the spread of useful education and intelligent culture.

When such a time comes, neither the sponsor nor the broadcasting corporations will suffer loss of the best kind of business, that based on confidence and permanency.

While the cleansing process is on, let the radio executives also clear the air of the exploitation of prize-fighters and indecent singers at the night clubs.

Too, the word should go out from daily newspapers to their writers of radio columns, to stop the transparent "build ups" of ignorant conductors who lead bands of jazz blowers and thumpers; to refrain from plugging coarse, inane, or any other kind of common songs; and to cease the lionizing of torch-ballad moaners and the hoarse howlers of the school of hi-dee-hi.

Furthermore, and perhaps firstly, self-reform should be instituted by leading artists who have permitted themselves to be cajoled into thinking that their "popularity" is strengthened through the performance of inferior kinds of music. Such a course results finally in forfeiting the respect of radio listeners and losing prestige with the attendants of concerts and operas.

Let real artists retain their privilege of distinction and render unto Rubinoff what is Rubinoff's; unto Ethel Merman what is Ethel's; and unto Rudy Vallee what is Rudy's. That trio and other similar entertainers perform jobs that make an easy mass appeal but do not represent art. Meanwhile scores of greatly talented musical persons cannot earn money enough for their urgent needs.

It is not a proper answer to say that such conditions have nearly always existed. They should be changed. The Musical Courier has fought them for over fifty years. It shall continue to do so.

* * *

Apropos of the foregoing, Eric Clarke writes in his just published book, Music in Every Day Life (W. W. Norton & Co.): "There is never any use trying to withdraw in disgust from the human race. In national affairs of any kind it is only when enough of us become heartily sick of what we find around us that progress is made. The public is entitled to the music it enjoys, and the public, given time, shows taste."

Broadcasting establishments and sponsors have been largely responsible for the poor taste of the public, by giving them so much trash over so long a period. Since the better kind of music began to appear on the air with greater frequency, the response of the public has been so overwhelming that even the most stupid of the radio heads, agencies, sponsors, and performers ought to be entirely convinced.

* * *

Meanwhile, one reads this in a recent issue of the New York American:

> Among other suggestions received by Paul White, of Columbia, are these potential broadcasts: A cockfight, a high dive, with the diver talking into a portable mike while falling; a broadcast from a man in a barrel going over Niagara Falls, a program from aboard a train of gliders. Then there is a young man who claims he can hold a note for three and a half minutes and he wants to do it for the edification of the listeners.

* * *

Julius Gold, San Francisco pedagogue in theory and composition, thinks that New York is an extraordinary city.

He also has extreme admiration for one of its young composers, Otto Cesana, as I reported last week. Mr. Gold writes:

"Before my return home, I shall ask you to give me about one hour of your time to hear a few player-piano recordings of Cesana's works. I am particularly anxious for you to hear his concerto for three pianos, the Second American Symphony, and Negro Heaven. I do not think I am a fool when I say there is no one other composer in America who has the technic—orchestral, harmonic and formal—or whose music has the originality and the dynamic fervor that may be compared with Cesana's. . . . While many others strive for novelty of expression Cesana merely aims to give honest-to-God utterance to the music that is in him. There is a certain charming unsophistication about him that is rare among the younger generation of composers. But forgive me if I seem to have written too extravagantly. It is not often that I express myself recklessly, and in this case I want you to give me a chance to vindicate myself."

Let me know when and where, Julius, before my hearing season closes on June 1.

* * *

Maia Bang, violinist and pedagogue, gladdens Variations with this anecdote:

"A well known Chicago music teacher told me at my last lecture in Chicago, about a letter he had received from a young violin student of a rural community in the 'wild West.' This is what he wrote: 'I play the violin very well, in fact, they tell me that I am the best player in the whole county. Now I have saved $100, and I am willing to spend it taking lessons from you, only I want to have a written guarantee from you that if I spend this $100, I will play as good as Jascha Heifetz.'

"The teacher answered as follows: 'I am a friend of Jascha Heifetz, and it wouldn't be fair to him if I accepted you as a pupil.'"

* * *

Cara Verson tells the following story about a modern composer (from Central Europe) who writes atonal music. The gentleman is learning English rapidly but still struggling with the intricacies of the language. "When I first met him, and he found I was playing some of his music," says C. V., "he asked me if the 'casualties' before the notes in his compositions bothered me very much. (In his compositions, an accidental only applies to the note before which it is placed. For example: if 'f' occurs several times in a measure, and if a sharp is placed before the first 'f,' all the other 'f's' in the measure are natural)."

* * *

The good old times seem to be returning. Several symphony orchestras threaten to disband unless necessary guarantee funds are forthcoming for 1935-36.

* * *

"I imagine," writes T. C., "that when television comes in, the custom will go out, of male performers doffing their coats and vests at the studio broadcasts."

* * *

N. D. wishes to know "why that well known Kansas City brewery has tower chimes which play the Doxology, when the Stein Song would be a more appropriate selection?"

* * *

Here's a timely ode which Gatti-Casazza might have written:

> My life now stretches sweet before me,
> By peace and quiet cheered;
> "Indisposition" is a spectre
> No longer to be feared.

If you want excitement, my hearties, I advise you to get up early on one of these spring morns and hie yourselves to Central Park. Nothing more exhilarating can be found than the sight of Rosa Ponselle and Edith Mason bicycling down dewy lanes. Rosa is down to 151 pounds now and Edith is trying to beat her.

* * *

The Society of Arts and Sciences fêted Grace Moore all over the place (The Ritz-Carlton), praised her "genius as an artist, her distinctive service in the arts and especially her conspicuous achievement in raising the standard of cinema entertainment" over the air (NBC national network) and even fed a horde of celebrities between the speeches (Frank Crowninshield, toastmaster; Carl Byoir, president; George Jessel, Mabel Walker Willebrandt, General Will Hays, A. Atwater Kent and Jesse H. Jones) on May the seventeenth in the year of Our Lord nineteen hundred and thirty-five in the City of New York in the State of the same and, as George Jessel informs us the French declare, "way 'Over There' in the land of hot 'uns."

The first thousand speeches were so unutterably bad or uttered so badly that I considered going peacefully to sleep, and only the prospect of seeing the president of this honorable body of deep thinkers tie a pink ribbon with a dangling gold medal around the beautiful neck of our Grace kept my eyelids from sticking together.

The minute Grace received her bangle, however, a light of joy shone on my emaciated countenance, for never in my life have I heard any woman of the female species deliver an address more superbly. (I mean this, children; I wouldn't fool you for the world, when I know how you trust me.) Grace's speech not only was delivered with magnificent enunciation and a charm of manner enhanced by her beauty, but it really said something—if you know what I mean. All the other addresses were mere words punctured with wise-cracks.

Believe me, all you endearing young charmers, I don't wonder Grace Moore has grabbed all the honor and glory of moviedom as well as their Spanish tapestries, china and crystal, if she can put it over on the "big business men and politicians" of our great nation like this. And was she dignified, and was she a lady enjoying the "greatest moment of her life!" I'll eat my shirt without removing my cuff-links if I'm not right.

All about me were creatures of magnitude in the eyes of the photographers. They included Norma Talmadge, Irene Rich, Rosa Ponselle, W. J. Henderson, M. H. Aylesworth, Conde Nast, Valentine Parera (Grace's husband), Roy Howard, Leonard Liebling, Mrs. Stanwood Menken, Mr. and Mrs. F. C. Coppicus, Mr. and Mrs. F. C. Schang, Mr. and Mrs. Calvin Franklin, Mr. and Mrs. Arpad Sandor, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Ward French, John Majeski, Alice Bracey Taylor, Lawrence Evans, Giuseppe Russo, Mr. and Mrs. Edward Harris, Arthur Judson, Clara Edwards, Mr. and Mrs. Horace Johnson, Mr. and Mrs. W. G. Van Schmuss, Hope Williams, Horace Parmelee, Beatrice Lillie, Florence Rice, and so on, and so on.

After the speeches and the ice cream, Joseph Bentonelli and Alexander Gray sang for the crowd and Ruggiero Ricci played his violin, nicely supported by Arpad Sandor. In fact, everybody liked the artists so much they stopped talking while they entertained. Caperton and Columbus also danced for the guests and a jazz band played all through dinner behind my right ear. The first saxophonist had a glorious headache-provoking tone.

* * *

My apologies to you, my honeys. Last week I closed the tonal cocktail season, and probably just to spite me Claire and Stuart Ross threw a wee party last Sunday and invited Grete Stueckgold, Libbie Miller, Gustav Schützendorf, Helen Redington, Alice and Tom Griselle, William Orth, Hector De Lara, Lois Bennett, Isabel Perez DuPuy, Gene Brockmuller, Eda Kroitzsch and Mary Hopple. Hidden in the coat closet surrounded by the nether perfumed habiliments of the luxuriously groomed guests, I succeeded in bribing the Ross' young daughter Marjorie to slip me weenie weenies on toothpicks through a crack in the door, while I kept my eagle eye on the party. Although I was too far away to hear the conversation, I counted the things Libbie Miller ate. She disposed of six weenies, five shrimps and four olives. Much too much for a tiny young lady, say I. Gus and Grete didn't do nearly as well. The worst of it was that after Marjorie fed me my third weenie, she got bored with the job and deserted me entirely. So I went home disgusted.

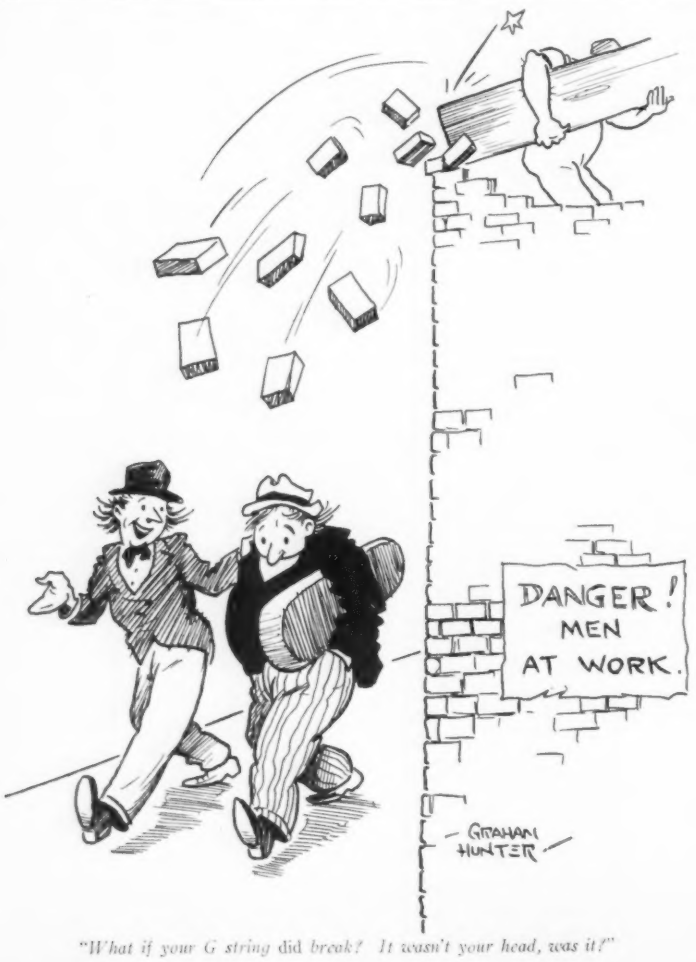
Listen, my children, if I take the trouble to crash your parties, I insist upon my food—and plenty of it. How else can I keep my excessive poundage?

* * *

I've just discovered that I'm tired of looking at all you musical playboys and girls. Therefore, in order to give my eyes a rest, I have turned in my temporary resignation until next fall to the dear, darling editors of the Musical Courier. All of you people may think you're darned important and that I should be spying on you every time you change your socks. Publicity, you declare, is the breath of a career. Maybe so, maybe so—but I need relief and if you want to get in print this summer, you'll have to do it without my gentle assistance.

To the woods, the gnats, the mosquitoes and the snakes I am flying.

Sunday School is over,
And I am going home.
Good-by-ye, Good-by-ye,
For I am going home.



"What if your G string did break? It wasn't your head, was it?"

OBITUARY

Charles Martin Loeffler

MEDFIELD, Mass.—Charles Martin Loeffler, dean of American composers, died on May 19 at his residence, Meadowmere Farm. He was seventy-four years of age. Although he had lived in retirement for years, he had instructed the boys' choir of a Medfield church in plainsong, one of his particular enthusiasms. He had become an American citizen in 1887.

Loeffler was born in Mülhausen, Alsace, January 30, 1861, the son of an agriculture and chemistry specialist. As a child he was taken to Russia and Hungary by his parents. He began his musical career as a violinist, studying in Switzerland, Germany and France. Among his teachers in violin were Rappoldi and Joachim, Massart and Léonard; in composition, Kiel, Bargiel and Guiraud. He played as violinist in the Pasdeloup Orchestra in Paris and in the private orchestra of Baron Paul von Derwies before coming to America in 1881. In New York he played in orchestral concerts under Thomas and the elder Damrosch, and joined the Boston Symphony Orchestra a year later. From 1885 to 1903 he shared the first violin desk of this organization with Franz Kneisel, resigning in the latter year to devote himself to composition.

Among his most-played works were the symphonic poems, A Pagan Poem, La Mort de Tintagiles, La Bonne Chanson, and Memories of My Childhood (which won a prize of $1,000 awarded by the North Shore Festival committee in Chicago, 1923). He also composed A Canticle of the Sun (commissioned by the Elizabeth Sprague Coolidge Foundation and premiered at the Washington Festival, 1925), Psalm 137, and Evocation, for women's voices and orchestra (the last-named especially written for and first performed at the opening of Severance Hall in Cleveland).

By many, Loeffler's music was considered akin in spirit to that of the French impressionists, though there were various folk influences present in it, notably that of Russia, where he lived as a child. An exquisitely sensitive personality and a masterly craftsman, he produced music of a pronounced personal style, perhaps owing something to his researches in Gregorian music. Although he had never written for the stage, his Pagan Poem was given with scenery and dances by the Neighborhood Playhouse in New York in 1930.

Other compositions included Hora Mystica, symphony in one movement, with men's chorus, performed at the Norfolk Festival in 1891; Les Veillées de l'Ukraine, after Gogol, 1891; Fantastic Concerto for cello and orchestra, 1894; Divertissement Espagnole, for saxophone and orchestra, 1901; Le Villanelle du Diable, for orchestra; string quartet in A minor, 1889; Spring Sextet, 1893; two rhapsodies for oboe, viola and piano, 1901; By the Waters of Babylon, for women's chorus, 1902; For One Who Fell in Battle, 1906; and Five Irish Fantasies for tenor and orchestra, 1933.

Mr. Loeffler married Elise Burnett Fay of Boston in 1910. He was elected to the National Institute of Arts and Letters in 1908. The American Institute of Arts and Letters chose him as a member in 1931. The annual medal of the National Institute was awarded to him in 1920, and he received an honorary doctorate of music from Yale University in 1926, besides holding several honors from the French Government. On the occasion of his seventieth birthday in 1931, special programs of his compositions were performed by the New York Philharmonic Orchestra, the Boston Symphony Orchestra, and the Cleveland Orchestra. K. R.

Paul Dukas

PARIS.—Paul Dukas, eminent French composer, died of heart disease on May 12. He was in his seventieth year.

M. Dukas was born in Paris, October 1, 1865. He received his early education at the Lycée Charlemagne, and entered the Conservatoire at the age of sixteen, where he studied piano with G. Mathias, harmony with Théodore Dubois and composition with Edmond Guiraud. He won first prize for counterpoint and fugue in 1886, and second Prix de Rome with a cantata, Velléda, in the same year.

Following a period of military service, he made his public début as a composer with the overture Polyeucte, which was played at the Lamoureux Concerts in 1892. He assisted Saint-Saëns in the completion of Guiraud's opera Frédégonde, which was produced at the Paris Opéra in 1895. Two years later Rabaud produced his universally popular orchestral *scherzo,* L'Apprenti-Sorcier. He acted as music critic of the Revue Hebdomadaire and the Gazette des Beaux-Arts, and also contributed to the Paris Courrier Musical and other publications. Beginning in 1909 he was professor of the orchestral class and member of the *conseil de l'enseignement supérieur* at the Conservatoire. He was made a Chevalier of the Legion of Honor in 1906.

Among Dukas' best known works, composed in a style of colorful impressionism, is the three-act opera, Ariane et Barbe-Bleue, a setting of Maeterlinck's drama, which had its world première at the Paris Opéra-Comique in 1907. It was given at the Metropolitan Opera House in 1911, and has subsequently been heard at La Scala and in other leading opera theatres. His ballet, La Péri, produced in 1910, revealed a more modernistic trend in the composer's music, and was danced widely by Pavlowa and others, an orchestral suite from the same work being also frequently performed. His other works include the overtures King Lear (1883) and Götz von Berlichingen (1884); a symphony in C major (1896); Villanelle for horn and piano; a sonata in E flat minor, Variations, Interlude and Finale on a Theme by Rameau, and Prélude élégiaque, all for piano. Dukas revised many of Rameau's ballet-operas for the complete edition of his works. B. K.

Leopold Lichtenberg

Leopold Lichtenberg, violinist and violin teacher, died on May 16 at the Brooklyn home of Joseph J. Bartus, a former pupil. Mr. Lichtenberg, who was seventy-three years old and unmarried, was born in San Francisco. He first studied under Beaujardin, and at the age of eight played in a public concert. Later he was a pupil of Henri Wieniawski, and was his assisting artist on a tour of the United States. His music education also included six months in Paris working with Lambert, and three more years of study in Brussels under Wieniawski. During this time he won the first prize of honor at a national competition in Brussels. He then toured Holland, and returning to America spent a year in New York with Theodore Thomas, three seasons of traveling and concerts in Europe and another tour of the United States. After this, he lived in Boston for some years as a member of the Boston Symphony Orchestra. He came back to New York in 1899 to direct the violin department of the National Conservatory. He was a member of the Margulies Trio.

John W. Manning

FORT WORTH, TEX.—John W. Manning, brother of Ida Haggerty-Snell, formerly of New York, but now a faculty member of the Liszt Academy of Music, Wawa, Pa., died here on April 20, at the age of eighty. His daughter is Mrs. John F. Lyons, manager of the Southwest Artists' Bureau of Fort Worth. F. R.

Musicales

Dr Hollis Dann Conducts Elijah

The auditorium of Brooklyn Technical High School was filled on May 18, when the New York University School of Education presented Elijah (Hollis Dann, conductor). The forty-two-page program contained an outline of the work, followed by the text, and a chorus of several hundred mixed voices sang with unity and spirit. The choruses—Baal, We Cry To Thee; Be Not Afraid; He, Watching O'er Israel—were heartily applauded by the attentive audience, with special applause for the trio, Lift Thine Eyes. Ruth Rodgers, soprano, sang Hear Ye, Israel with conviction. Amy Ellerman, contralto, has the real oratorio manner, and sang O, Rest in the Lord with pathos and devotional tone-quality; hearty applause greeted her. George Rasely, tenor, sang If, with All Your Hearts, and See, Now He Sleepeth with clear tones. Frederic Baer, in the name-part, Elijah, was distinctly dramatic, at times pleading, tenderly resigned in It Is Enough. His Lord God of Abraham was full of dignity. The orchestra was somewhat weak, with greater incisiveness of the strings needed. Other excellent singers in the performance were Gertrude Schmidt, Andrea Johannsen and Bertha W. Bailey. F. W. R.

* * *

Boyle-Jacobinoff-Elmer Trio in Concert

A concert by the trio composed of George Boyle, composer-pianist, Sascha Jacobinoff, violinist, and Thomas Elmer, cellist, given by the Institute of Musical Art in the school auditorium on May 14, brought to hearing three works of Mr. Boyle and Brahms' trio in B major, before an appreciative audience.

Representing three aspects of his artistic development over a period of fifteen years, Mr. Boyle's compositions were of decided interest as showing a growth in mastery of his medium. The composer, born in Australia, had an active career as a pianist in his native land, Europe and American cities, and taught at Peabody Conservatory and the Curtis Institute before assuming his present post as a faculty member of the Institute of Musical Art. The first work heard was his sonata for cello and piano, composed in 1918, the three movements of which betoken a melodist of Romantic leanings, with an original and comprehensive command of musical structure. His Ballade élégiaque, for piano, violin and cello, dates from 1931 and shows the influence of modern trends without departing from a gracefully tuneful and appealing harmonic style. The sonata for violin and piano (1933), in a single movement, continues these tendencies with perhaps a greater complexity of rhythmic devices. All the works were sympathetically performed and won warm plaudits and recalls for the composer.

The Brahms trio, given in its revised version, was of particular interest as the first example of the composer's work in chamber music form, and had a warm tonal projection and a musicianly and authentic interpretation by the skilled players. K.

* * *

Westlake Fortnightly Musicale

Dr. Westlake's Fortnightly Musicale on May 15, at Aeolian Hall, New York, was enjoyed by a capacity audience. Wilma Corne, soprano, began with the singing of items by Arditi, Ronald and Charles, receiving appreciative applause. Louise Haydon was her accompanist. Helen Mokrejs, pianist, appeared in five short works by John Mokrejs, of which a scherzo and walz were especially effective; she plays with mastery and clearness. A singing group from the Kelly studios was heard in solos and ensembles.

Elizabeth Shields, Mary Parsons, and Joseph Casey each sang in pleasing manner. Lillian Miller, soprano, showed excellence in Vissi d'arte (Puccini); Ross Peardon, baritone, sang Kerry Dances (Molloy), and united with Hortense Yule in an agreeable interpretation of La ci darem mano (Mozart). Two choral numbers by the group were by Offenbach and Flotow. Mary Spoor and Sue Margolin, sopranos, each contributed applauded numbers; Andrew Schindler accompanying them. Edna Schafer (Adler studio) appeared in piano pieces by Chopin, Debussy and Delibes-Dohnanyi, and won applause. F. W. R.

* * *

Plotnikoff Directs Fatinitza

The New York Civic Orchestra, conducted by Eugene Plotnikoff, on May 15 collaborated with eight soloists and a chorus of twenty-four in presenting Fatinitza, a comic opera by Suppé. The largest audience of the season heard and applauded the work, sung in concert form. Hearty applause rewarded all concerned, and the true Viennese spirit and vivacity in the work reflected the conductor's experience. The overture to Midsummer Night's Dream and Scenes Napolitaines (Massenet) completed a well-balanced program, in which Bruna Castagna, soprano, also sang airs by Rossini and Bizet. F. W. R.

* * *

Wilderman Institute Graduation Held

Aeolian Hall, New York, was crowded at the May 19 graduation concert and conferring of honors by Maria Wilderman. The program had variety, presenting solos and ensemble numbers. Alfonso Mistretta (trophy winner) performed Liszt's Hungarian Fantasy with brilliant style. Harold Kneeshaw, fifteen years old, played the Tschaikowsky piano concerto with fine climactic effects, and won the Artist Gold Medal. Theresa Maseroni, soprano, was warmly applauded for her singing of songs by Crist and Branscombe, accompanied by Virginia Ruggiero. Ensemble works by Gounod and Beethoven were played on two pianos by Miriam Hunt, John Kneeshaw, Evelyn Morris and Grace Parker. Similarly, Margaret M. Brown, Alice Exton, Anna Rice and Ruth Stirling united in Grieg's Peer Gynt suite; these two-piano numbers showed thorough rehearsal, resulting in accurate playing and musical spirit. Eight-year-old Beatrice Parker won a silver medal; Grace Parker, a gold medal; Joan Vogt, a silver pin. A score of piano students were given diplomas. F. W. R.

* * *

New Music School and Dalcroze Institute Benefit

A concert of works by J. S. Bach was given at The Barbizon Club, New York, on May 13 for the benefit of the scholarship fund of the New Music School and Dalcroze Institute. The program was under the direction of Paul Boepple, and presented the Brandenburg Concerto No. 4 in G, for solo violin, flutes, strings and continuo; an aria for soprano, flute and continuo from the St. John Passion; concerto for harpsichord and strings in E; and cantata No. 150, Nach Dir, Herr, Verlanget Mich. The performance of this lofty musical expression was thoroughly enjoyed by a numerous audience. The evening enlisted the assistance of prominent artists, including Lois Porter, violin; Ralph Leonard Kirkpatrick, harpsichord; Carleton Sprague Smith, flute; Winifred Cecil, soprano; Paul Siebeneichen, flute; Angel Del Busto, bassoon. A string orchestra and mixed chorus completed the ensemble. M. L. S.

* * *

Program by Institute of Musical Art Alumni

The Alumni Association of the Institute of Musical Art, New York, celebrated the thirtieth anniversary of the founding of the school on May 15 in the Recital Hall with a concert. Maxine Stellman, soprano, with Sergius Kagen, accompanist, sang an aria from Gluck's Alceste and numbers by Brahms, Marx, Strauss, Carpenter and Clough-Leighter. Sascha Gorodnitzki, pianist, was heard in groups by Rachmaninoff and Stravinsky, and Rachmaninoff's arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee. The program was one of high artistic excellence, both in material and performance, and gave pleasure to a large audience. G. N.

* * *

School of Sacred Music Presents Composers

A dozen numbers, still in manuscript, constituted the May 14 service of music in James Chapel, Union Theological Seminary, New York, in which candidates for the degree of Master in Sacred Music under Dr. Clarence A. Dickinson presented their works. Six men and three women composers were represented, a choir of thirty-three singers, with organ, vocal soloists and string quartet sharing the program.

Howard B. Kelsey (St. Louis, Mo.) opened the program with a fantasia on O Quantam, the work reaching climax after a vigorous fugato. Ellwood W. Hill (Orange, N. J.) followed with an anthem, O Lord of Life, which showed facility, the choirs singing heartily, and Frederic Baer doing a solo of notable effectiveness. Hail Gladdening Light, an anthem by David R. Pew (Stamford, Conn.) showed the com-

(*Continued on page 30*)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

MAY

April 1—May 31	Catania, Sicily	Bellini Centenary
April 24—June 4	Florence	Florentine May
May 1—30	Baden-Baden	Brahms Festivals
May 4—June 15	Berlin	Schütz, Bach and Handel Festivals
May 24—27	Eisenach	Bach Festival
May 25—June 2	Freiburg i. B.	Bruckner Festival
May 27—30	Bonn	Music Festival
May 31	Olot, Spain	Festival of Catalonian Dances
May (dates to be announced)	Barcelona	Orchestra Festival
May (dates to be announced)	Palma de Mallorca	Annual Musical Festival

JUNE

June 1—7	Hamburg	International Music Festival
June 1—9	Zwickau	Schumann Festival
June 1—10	Leningrad	Foreign Tourist Festival
June 1—15	Prague	German Opera Festival
June 2—5	Göttingen	Handel Festivals
June 2—15	Berlin	Wagner Festival
June 2—30	Vienna	Vienna Festival Weeks
June 6—7	Potsdam	Bach Festival
June 6—12	Düsseldorf	Music Festival
June 8—23	Budapest	Spring Festive Weeks
June 11—15	Halle	Popular Handel Festivals
June 12—15	Königsberg	Choral Societies Festival
June 14—16	Stockholm	Swedish Choral Festival
June 14—16	Wiesbaden	Church Music Days
June 15—19	Düsseldorf	Music Week
June 16—24	Leipsic	Bach Festival
June 18—29	Zürich	Bach Festival
June 20	Olot, Spain	Typical "Sardena" Festival
June 20	Pontevedra, Spain; Granada; Burgos; Laguna	Corpus Christi-Popular Dance and Song Festivals
June 20—July 1	Bonn	Beethoven Festival
June 20—July 14	Dresden	Opera Festival
June 21—23	Breslau	East Germany Singing Festival (30,000 singers)
June 22	La Granja, Spain	"Segovianos" Festival
June 22—26	Tarragona	"Fallas Romanas" Festival
June 24—29	Segovia	Folk-song and Dance Festival
June 27—28	Prague	Bruckner Festival
June 29—July 9	Basel	Federal Choral Festival

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 19—21	Wiesbaden	Singing Festival (20,000 singers)
July 20—29	Markneukirchen	Music Week and Instruments Exposition
July 20—30	Detmold	Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival
July 23—27	Würzburg	Mozart Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival
July 28—August 8	Zoppot	Woodland Opera (Rienzi-Meistersinger)
July 31—August 8	Vichy	Wagner Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 8	Huesca, Spain	Jota Festival
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 15—29	Halle	Handel Fortnight
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 19—26	Vichy	International Music Congress
August 31—September 1	Rudolstadt	Historical Music Celebration

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

Fine Arts Government Head Proposed

Washington Hearing Held on House Joint Resolution Providing for New Executive Department —Musicians Speak in Its Favor

(Special Telegram to the Musical Courier)

WASHINGTON, D. C.—Under the chairmanship of the Hon. William I. Sirovich, committee hearings have been held for some time concerning the House Joint Resolution No. 20, providing for the establishment of an Executive Department to be known as the Department of Science, Art and Literature. On May 21, in the Caucus Room of the United States House of Representatives office building, a public hearing was held devoted to the highly important national interests of music as related to the joint resolution.

MUSICIANS SUPPORT MEASURE

Mrs. Edgar Stillman Kelley, wife of the distinguished American composer, Edgar Stillman Kelley, opened the hearing. Lawrence Tibbett spoke on behalf of composers and conductors. He said that there should be at least fifty opera houses in this country and a symphony orchestra in every major city in the United States. C. C. Cappel, manager of the National Symphony Orchestra of Washington, gave statistical data on the symphony orchestras in this country.

Amelia Conti, president of the International Art Forum, stressed the importance of a National Conservatory of Music. Others in full sympathy with the resolution who spoke were: Paul Specht, Ernest E. Hull, and representatives of the National Federation of Music Clubs, Mrs. O. C. Hamilton, Mrs. C. T. Miller, Mrs. Joseph C. Byron and Mrs. Gertrude Lyons.

BILL TO BE DRAFTED

Mr. Sirovich indicated his belief after a talk with President Roosevelt, that the latter was in favor of the resolution. He said that further discussion concerning the bill would take place shortly. Members of Congress who are interested in this subject have requested Mr. Sirovich to prepare a bill for the purpose of holding a hearing and to see what information could be elicited that would be instrumental in helping the Committee on Patents to determine whether it would be advisable to have a Department of the Government to be known as the Department of Science, Art and Literature, with a position in the President's Cabinet. G. S.

Ann Arbor Festival Draws Throngs

(Continued from page 7)

Eric DeLamarter conducted the orchestra at this concert in a Mozart overture and Haydn's symphony, Le Midi. During the years that Mr. DeLamarter has come to Ann Arbor he has made many friends whom he always pleases with finished performances.

MARTINELLI, LHEVINNE AND ALTHOUSE FÊTED

On Friday and Saturday, Dr. Stock and Giovanni Martinelli, Josef Lhevinne and Paul Althouse were the artists. Stock was inspired in his reading of the Bach concerto, No. 3, for string orchestra, and in the Dohnanyi suite, Opus 19. No one who heard the performance of the Bach *andante* and the Dohnanyi romanza that night will soon forget them. Giovanni Martinelli was in rare form both vocally and temperamentally. He sang three arias in the regular program and followed these with several more as encores, Mrs. Rhead playing his accompaniments beautifully. The vast audience was so impressed that it was almost impossible to satisfy them.

Josef Lhevinne was the consummate soloist Saturday afternoon when he superbly played the Chopin piano concerto in F major. Mr. Stock and the orchestra entered into the performance with genuine spirit. Mr. Lhevinne charmed his audience also with three encores.

BORIS SUNG IN CONCERT FORM

The closing concert was given over to the presentation of Moussorgsky's Boris Godounoff. It is difficult to visualize such a tremendously dramatic opera in the form of an oratorio, yet Earl V. Moore conducted the Choral Union and Orchestra with such finese that the opera had all the glamour of a performance in operatic dress. The list of soloists included Max Panteleieff, Paul Althouse, Myrtle Leonard, Theodore Webb, Wilbur Evans, Hope Eddy, Dorothy Park and Mark Bills. They all gave masterly interpretations, but the enthusiastic plaudits of the evening went to Paul Althouse and Myrtle Leonard which came to a high climax in their duet in the garden scene in the third act.

The May Festival of 1935 has been stimulating and the grateful thanks of many will go out to Charles A. Sink and the other officers of the University School of Music who make it possible for the public to have such a splendid opportunity.

A. McL. T.

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Birmingham Orchestra Visits Tuskegee

Ensemble Plays First Out-of-Town Concert with Much Success—Club Elections and Music Week Celebrations Held

BIRMINGHAM, ALA.—On a recent Sunday the members of the Birmingham Civic Symphony Orchestra (seventy-five in number) entrained in chartered busses and went down to the Tuskegee Institute, where the organization presented a concert for the Institute's Entertainment Course, featuring Dawson's Negro Folk Symphony. This was the first out-of-town concert that this young orchestra had given, although it contemplates a tour next winter.

Dorsey Whittington, returned from the Biennial of the N. F. M. C. in Philadelphia, where he and Frances Whittington were presented in an admirable duo-piano concert, captained the first bus, and Ottokar Cadek, concertmaster and associate conductor, was in charge of the second. The concert took place in Logan Hall, a commodious auditorium, which was filled with an audience drawn from Tuskegee, Montgomery, Auburn, Andalusia, and other towns of the Southern section.

The program included the Zauberharfe Overture (Schubert), Caucasian Sketches (Ippolitoff-Ivanoff), Negro Folk Symphony (Dawson), Irish Tune from County Derry (Grainger) and the Marche Slave, by Tschaikowsky. Every number drew hearty applause, and at the close of the symphony, both Mr. Whittington, conductor, and Mr. Dawson, composer, were called out many times to receive an ovation.

Alice Chalifoux, first harpist of the Cleveland Orchestra, who is at home in Birmingham with her parents, Mr. and Mrs. Oliver Chalifoux, accompanied the orchestra to Tuskegee, playing in the Negro Folk Symphony. Her performance added greatly to the beauty of the interpretation.

The Birmingham Civic Symphony Orchestra was presented in a "pop" concert at the Municipal Auditorium on May 12 in honor of National Music Week. This closed the orchestra's activities for the season.

CLUB ELECTS OFFICERS

Officers elected for the Birmingham Music Club to serve next year include Mrs. George C. Harris, president; Mrs. H. H. K. Jefferson, first vice-president; Mrs. Leonard T. Beecher, second vice-presidnt; Katherine Kilgore, recording secretary; Mrs. Burr Nabors, corresponding secretary; Mrs. George Houston Davis, treasurer; Mrs. James Bowron, historian.

The Artist Course for next season has been selected by the Birmingham Music Club, and the following have been chosen to appear here: Kathryn Meisle, contralto; Dalies Franz, pianist; Nathan Milstein, violinist; Nelson Eddy, baritone; and the St. Louis Symphony Orchestra.

National Music Week was appropriately observed here. The Birmingham public schools presented an evening of choral music with 6,000 children of grammar and high school age, under the supervision of Leta Kitts. Another evening of instrumental music offered orchestras, bands and instrumental soloists. A. G.

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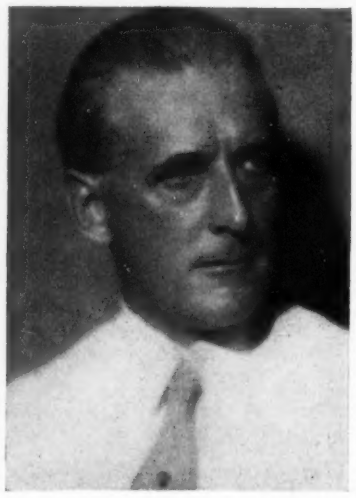
Music Drama, The Diadem of Stars, Presents Novel Egyptian Setting

Work with Music by Ruth Lynda Deyo and Book by Charles Dalton Is Result of Eight Years' Labor—Composer Has Appeared Widely as Pianist—Librettist Is Also a Violinist

RUTH LYNDA DEYO, composer.



CHARLES DALTON, author.
(Photo by Alban.)

Ruth Lynda Deyo, whose recently completed music-drama, The Diadem of Stars, has been the subject of previous comment in the Musical Courier, made her début as a pianist in Berlin at the age of nineteen, followed by appearances in Leipsic and London.

Returning to America, she made many concert tours, played with the leading symphony orchestras and gave recitals with Pablo Casals, Fritz Kreisler, Georges Enesco and others. The Boston Symphony Orchestra engaged her as solo pianist for three years in succession. Her last public appearance in New York was in 1925, in a joint recital with Georges Enesco and Hans Kindler.

During her recent residence in Egypt she gave twenty-seven concerts in one season. She also presented there a series of lectures on music which received the patronage of the Royal House, the Egyptian Government and the diplomatic corps.

Miss Deyo's opera, The Diadem of Stars is the result of eight years of study, research and continuous work in Egypt, and its composer has put into it the ripe experience of a mature artist. Balance between words and music was assured by close cooperation with Charles Dalton, the author of the text, at all stages. Mr. Dalton, in addition to his literary gifts, is also a violinist. He served with the British forces in France during the World War, afterwards holding various posts under the British Foreign Office. It was while serving on the staff of the British High Commissioner in Egypt that he made the acquaintance of Miss Deyo, which led to their artistic collaboration and marriage.

Mary Garden for Chicago Musical College Summer Faculty

Mary Garden will be a guest member of the faculty of the Chicago Musical College during the major summer session of 1935. Teachers are especially welcome in Miss Garden's classes, and she will personally give all instruction, having declined to have any assistants except her accompanist. She also has insisted that tuition must be within the means of all serious students.

Miss Garden's classes are to be held in the modern little theatre in the college building. Classes are of three hours duration, with a brief intermission, and are scheduled three times a week, Mondays, Wednesdays and Fridays during the six weeks session.

At each lesson pupils will be selected from the class to perform an operatic scene or episode assigned and prepared in advance. Miss Garden will coach the cast in every phase of performance—vocal effect, dramatic content, relation between text and music, *mise en scene* and stage deportment. Frequently Miss Garden, herself, will step into one of the rôles being performed in order to demonstrate to the cast and to the rest of the class the effect which she wishes achieved. Sometimes numerous casts will be coached in a single scene.

Repertoire for the classes consists of scenes from Faust, Tosca, Carmen, Thais, Pelléas and Mélisande, Resurrection, Love of Three Kings, Louise and other operas in which Miss Garden has appeared. Dramatic songs selected from the master works of Rachmaninoff, Gretchaninoff, Debussy and other composers with whom Miss Garden's name is associated are also to be studied. Miss Garden's instruction will be of interest to radio and concert artists as well as to those of the operatic field.

Easton Y. W. C. A. Chorus Conducted by Erb

EASTON, PA.—The spring concert of the Musical Arts Chorus of the Y. W. C. A. (Dr. John Warren Erb, conductor) was given on April 30 in the Easton High School auditorium before a highly appreciative audience. It was an excellent concert from the standpoint of quality of tone, balance of parts and precision of execution. Perhaps the highlights of the performance were Nightfall in Skye (Hugh S. Roberton), a musical picture without words, distinguished for the exquisite blending of the moving voices; the familiar Hallelujah, Amen, from Handel's Judas Maccabaeus, sung in full, round tones; and the Negro spiritual Were You There? Schumann's Gypsy Life opened the list, which also included Deems Taylor's arrangement of a French air of the eighteenth century and a Czechslovakian folk-song. The Song of Fate by Brahms was the most ambitious number. The beauty of its performance was due equally to the work of the chorus and the Cremona String Quartet who supplied the accompaniment. This quartet—which also played five numbers by Haydn, Mozart and others—is sponsored by Dr. Charles A. Haff, of Northampton, who is not only a successful surgeon but an accomplished musician. Credit is due Charles Straub, accompanist, for his musicianly work at the piano. M. K.

Music and Horticulture Share in Picturesque Montmarte Household

Marius Casadesus, Who Cultivates Real Garden in Heart of Paris, Tells of His Concert Plans—Praises Parramon Viola

PARIS.—The papers these days being full of mentions of Marius Casadesus as violinist, composer, conductor, and musicologist, I thought I would run up to Montmarte and interview him on his achievements. So one day I rang at his door—his house, as you may have heard, is one of the most poetic in Paris. It is on the Butte Montmartre, near the Galette windmill, and all the improvements and changes are the work of Casadesus himself.

The door opening, you find yourself at the head of an underground gallery, about a hundred and twenty feet long, embellished with flowers, marble seats and fountains. It gives you the illusion of living a story from A Thousand and One Nights. At the door a little cat was waiting for me, and as it ran ahead, I followed. Up a few steps, and—what a surprise! I found myself in a real French garden. At the bottom of the garden was a man—certainly the gardener—in blue shirt and wooden shoes.

"Wait a minute," he called, "I must finish tying this tree." The man finished what he had begun, then came towards me. It was not the gardener at all, but Marius Casadesus. "You see," he said, giving me a hearty welcome, " I have lowered and tied down the branches of that cherry tree so I can pick the cherries without going to any trouble."

Astonishing, is it not? In Paris, at 8, rue Simon Dereure, ten minutes from the Opéra, there are fruit trees far removed from the city throngs and rush.

A VALUABLE INSTRUMENT

Going into the spacious music room—marvelous in Regent woodwork—I asked M. Casadesus some questions about the new instrument, the Parramon tenor-viola, which Mme. Casadesus had played with the Poulet Orchestra in Paris.

"It is an instrument that ought to be accorded a place in all orchestras," M. Casadesus said. "If wind instruments have been considerably improved, in the string section we are using the same instruments for over two centuries. The Parramon viola has a distinctive timbre, suggestive of the viola, but infinitely more puissant and brilliant. In the orchestra it strongly reinforces the basses. This instrument is the work of the celebrated instrument maker Parramon, *mis au point* by the Maitre Casals. Enthusiastic over its tone, I wrote a work for it called Barcelona. Dedicated to Casals, it was played by my wife under my direction—and you know from first-hand what a warm reception it had! In addition, such masters as Ravel, Schmitt, Roussel, Laparra, Bret, Le Flem and Honegger have expressed the wish that the Parramon tenor-viola be taken into quartets, quintets, and so on, where its tone quality and power are much needed."

"I should also like to know something about the Mozart Adelaide Concerto which, thanks to you, was brought to light, and which Menuhin performed here."

M. Casadesus frowned.

"The rights to that concerto," he said, "have been given to a well-known firm of Mayence. It is no longer within my province to make any observations about it. That is moreover the reason why I have never replied to the critics. Let us talk about something else, *n'est-ce pas?*"

PLANS FOR TOURING

"Are you traveling this summer?"

"No, I shall give much of my summer to my pupils. You know I am a specialist in the teaching of bowing technic, and I have pupils from all over the world. Les Caquets, the delicious staccato rondo—a real exhibition of bowing acrobatics—by the romantic, eighteenth century Chevalier de St. Georges, and which I played with the Pasdeloup Orchestra, has brought me a deluge of questions and requests from its hearers—the concert was broadcast.

"In addition to my teaching, I shall spend the summer quietly, composing. I have in mind a symphony, a sonata, a concerto—all of which means calm and deep reflection, particularly if one does not want to make concessions to the public and wants only to follow the inspiration of his heart. What a dream—to compose from morning till night, from night to morning."

"And next season, are you touring?"

"Yes, I expect to return to the United States, and to make known there the Parramon viola. It will be my sixth time there. I shall conduct Barcelona; my wife will be its soloist. We also propose to give violin and Parramon viola recitals. I shall also play Caquets, some other beautiful compositions, and perhaps the concerto that Arthur Honegger is writing for me."

"Honegger is writing a violin concerto?"

"Sh!" Monsieur Casadesus cautioned. "I've said too much already. But I am certain it will be a magnificent work."

I. S.

Music Notes From Coast to Coast

DES MOINES, IA.—The Service Club of the Fort Des Moines Army Post was entertained on April 19 by twelve piano pupils of Marjorie Gustafson. Robert Link, cornetist and student of William J. Jacobs, also played several numbers.

Margaret Jean Krekel, pupil of Ruth Flannery, was presented in recital on April 19 at Steinway Hall. Joseph Leach assisted on the clarinet.

On April 28 the Sioux City (Ia.) Woman's Club was entertained at the Martin Hotel by Margaret Stoltz of Ottumwa, Ia., dramatic soprano. Ruth Neeshan accompanied the artist and Mrs. Frank Huntsman was in charge of the program.

Saxophone, clarinet, violin, guitar, piano and vocal compositions were offered by a group of pupils of Mrs. F. E. Triggs and her son, Willard Triggs, on April 28 in the auditorium of the Euclid Avenue Methodist Church. A girls' orchestra opened the program with a half-hour concert. Twenty-two other students also took part.

At Drake lounge on April 28 pupils of Juliette Redfern of Drake Conservatory of Music appeared in recital.

The Tuesday Musical Club of Marshalltown, Ia., met at the Elmwood Country Club on April 28 and heard Katherine Rose of Ames, pianist.

A piano recital was given by Katherine Robinson Wolfe on May 12 at the C. S. Barker home.

The winner of the state piano contest and national district contest, Frieda Jones of Fairfield, Ia., was introduced in recital at Drake Auditorium on May 12 by Gertrude Huntoon Nourse.

Marjorie Gustafson, instructor in piano at Drake Conservatory of Music, appeared in a program on May 3 at Drake Auditorium.

On May 5 Mary Patterson, pianist, and Dorothy Cooke, soprano, were presented by Drake Conservatory of Music in a senior recital at Drake auditorium. Miss Patterson is a pupil of Prof. Paul Stoye and Miss Cooke is a student of Genevieve Wheat Baal.

The Dean Frank Nagel Music Club met at the home of Mrs. George Yates, on May 8. Mabel Moore was program chairman. A number of piano selections by Agnes Flynn, vocal selections by Shari Morning and Florence Baumer with Iva Butler accompanying comprised the program.

On April 24 Mrs. Stewart Witmer entertained members of the Fortnightly Musical Club program committee, Mmes. Russell J. Pratt, Frank Callendar, Russell Van Tyul and the hostess. M. P. H.

PHOENIX, ARIZ.—The Phoenix Grand Opera Association closed its first season with a double bill on April 25, presenting Cavalleria Rusticana and I Pagliacci. Both casts were composed of Arizona musicians, with the exception of Alessandro Giglio and Giovanni Zavatti, of Los Angeles. Mr. Giglio sang the rôle of Tonio in Pagliacci, Mr. Zavatti was heard as Turiddu in Cavalleria Rusticana and Canio in Pagliacci, both singers giving good performances. Twila Kress brilliantly portrayed the rôle of Santuzza in the first opera, singing with a rich warmth and beauty of tone. Helen Donofrio, in Pagliacci, brought a charming personality and a delightfully sweet voice to the rôle of Nedda. A good supporting cast included O. D. Miller, Alfio; Anita Witte, Lola; Betty Henderson, Mamma Lucia, in Cavalleria Rusticana, and Ted Kress, Beppe; Mr. Miller, Silvio, in Pagliacci. The operas were under the direction of Amelio Colantoni and the orchestra was conducted by Mario Colantoni. Cora Lee Machell, in the difficult rôle of piano accompanist, gave an artistic and able support to both performances.

The Arizona Federation of Music Clubs held its fourteenth annual convention in Phoenix on April 26 and 27. Mrs. A. H. Kneale, of Sacaton, was named president, filling the unexpired term of Cordelia Hulburd Nelson, who recently resigned because of illness. Mrs. E. W. Flaccus, Tucson, became first vice-president. A memorial was observed of the passing of Mrs. W. H. Menhennet, Mesa, and Mrs. H. Aden Enyeart, Phoenix. Musical numbers were offered by Louise Ridgway, Blanche Mitchell, Mrs. Jo Whitlow, Daisy Cochran, of Florence; Norma Rasbury, Mrs. Henderson Stockton, Bertha Kirkland, of Phoenix. The Casa Grande Music Club won the pennant for the highest club rating.

The Phoenix Piano Teachers' Association sponsored a program here of original compositions by Dr. Olaf Andersen's class from the university in Tucson, on May 10, as its contribution to Music Week. E. S.

PORTLAND, ORE.—Three meritorious performances of Reginald DeKoven's Robin Hood were given at the Municipal Auditorium by the Portland Opera Guild (Laura Sharp Chilson, director). In the cast were Edouard SeCour (Will Scarlet), William Gynther (Little John), Daisy Gibson (Allan A-Dale), Barbara SeCour (Annabelle), Walter Morrow (Friar Tuck), Ellen Alexander (Dame Burden), Alfred Leu (Robin Hood), Evelyn Goodloe (Lady Marion Fitzwater), George Natanson (Sheriff of Nottingham) and Jerry Chilson (Sir Guy of Gisborne). Albert Creitz was concertmaster of the orchestra, which numbered fourteen professional musicians. A chorus of thirty voices assisted. The stage settings were effective. Tony Stanchfield had charge of the dancers.

Lawrence Tibbett, brought here by Steers & Coman, sang before some 3,900 Oregonians at the Municipal Auditorium. The entire program was sung in English and the applause almost rocked the house. Stewart Wille, accompanist, played several solos, much to the delight of the listeners.

Featuring August Werner, baritone, the Norwegian Glee Club (Ernest Harold, director) offered a fine concert at the Shrine Auditorium. Mr. Werner, whose success was instantaneous, sang two groups of solos with Arville Belstad as accompanist, also the incidental solos in The Great White Multitude (Grieg) and the Beacon (Haarklou). A large and enthusiastic crowd attended. J. R. O.

SEATTLE, WASH.—One of the outstanding programs of local origin during the past month was the concert given under the auspices of Phi Mu Alpha, of the University of Washington, which was devoted entirely to the works of Carl Paige Wood. Mr. Wood is a member of the faculty at the university, and as a composer has made many worth-while contributions in a wide field. In displaying the versatility of Mr. Wood as a composer, many different types of ensemble groups were required, all furnished by the university music department, and included various orchestral combinations, choruses and string groups.

Lawrence Tibbett and his able assisting artist, Stewart Wille, gave an exciting recital at the Civic Auditorium on May 8, drawing a capacity audience and creating the usual ovation which has come to be expected at a Tibbett concert.

Seattle musicians recently have founded a new organization, The Seattle Chapter of the Washington State Music Teachers Association, formed with the purpose of creating further interest in the State association, as well as to discuss the problems of the local teacher. For the president they have chosen Carl Paige Wood; vice-president, Clifford Kantner, and Abbie Bissel Brooks as secretary-treasurer. J. H.

SYRACUSE, N. Y.—Syracuse has had an excess of first-class concerts during the past month. Hendricks Chapel Choir (Earl Stout, leader) gave a Lenten program featuring four student soloists who gave good account of their training in the College of Fine Arts. Later the University Chorus (Howard Lyman, director), with Mrs. H. H. A. Beach as one of the guest soloists and composers, gave a remarkably fine concert in the Fine Arts Auditorium. They sang well a group of miscellaneous choruses and Mrs. Beach received an ovation for her playing of four or her own piano compositions and four of her songs artistically sung by Ruth Shaffner, soprano, of New York City.

John T. Clough presented four choral organizations of which he is conductor, in a program of choruses at Lincoln Auditorium on May 6. The event was enlivened by the two-piano playing of Gladys Bush and Geraldine Arnold, and a fine harp ensemble with Grace Weymer as director.

The University Women's Glee Club (Dorothy Hubbard, leader) gave an attractive program of delightfully sung choral and solo numbers in the Fine Arts Auditorium on May 9.

The combined music forces of the university and the city honored Dr. William Berwald, who has been head of the composition department at the College of Fine Arts for forty-three years, in a concert of his orchestral, choral, and solo voice compositions at Lincoln Auditorium on May 15. The program was made up of six numbers for the combined University Symphony and Syracuse Symphony Orchestras, three unaccompanied choruses by the University chorus, five songs with orchestral accompaniment, and The Hymn of Praise for mixed chorus, orchestra and soprano solo. For this number the University Chorus was augmented by singers from ten of the choral organizations of the university and the city. The conductors were Andre Polah in five orchestral works, Howard Lyman in the unaccompanied choruses, and Dr. Berwald in the opening orchestral number and The Hymn of Praise. The soloists were Dr. Berwald's daughter, Alice Berwald, soprano, Florence Girton Hartman, soprano, and Carl Bye, baritone. The entire program was presented beautifully and Dr. Berwald was given an ovation upon his appearance as conductor of the opening number and at the close of the program when the audience, orchestras and choruses stood for several minutes and joined in the applause showered upon this veteran composer and conductor.

The College of Fine Arts is now offering three or four recitals each week by its senior and graduate students who will receive their degrees at the June commencement. H. L. B.

Seibert Organ Activities

Henry F. Seibert, organist, played solos by Bach and Handel at the Westchester County Festival, White Plains, N. Y., on May 10 and 11, and also before lectures at Town Hall, New York, on May 20 to 24. On June 1 he will preside at the organ in Town Hall at the commencement of the First Institute of Podiatry of New York.

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Opening of Covent Garden Brings Wagnerian Triumphs

(*Continued from page* 5)

it was certainly a week's hard work. He nevertheless acquitted himself nobly, presenting the almost only full-length portrait of the Cornish Knight extant today. Kipnis, condemned to be royal three nights of the week, wore his purple with a difference, imparting a lyric beauty to Marke's music that made its lengths endurable. Tristan, by the way, begins at 6:30 p.m. and goes on, with a generous hour's intermission for dinner, till almost midnight, causing an indecorous exodus on the part of the suburbanites before the Love Death is accomplished.

The Ring, this year as last, has a great central figure in Rudolf Bockelmann as Wotan, than whom none is more majestically tragic and mellifluously grand. In Hitler's Germany he ought to be worshipped; in England he is admired as no other stage god in a generation. Kipnis for once was merely a giant; his buddy is a hefty Briton, Arnold Easton. Froh (Henry Wendon), Freia, Erda and two of the Rhinemaidens are English, too. Hans Clemens was an effective Loge tonally and histrionically. Habich and Fleischer are the same old stage props as Alberich and Mime. Donner is an Englishman named Matters, and he does.

A newcomer, Sabine Kalter, from Hungary via Hamburg, who also sang an acceptable Brangäne, is the Fricka this year. She was only adequate in a part that requires great dignity and ample voice.

Erhardt the New Broom

The cyclorama and the new lighting effects have done wonders for Covent Garden. Except that it caused a hitch at the beginning of the Nibelheim scene, it functioned well and gave new proportions and distance to all outdoor pictures. The opening vista in Lohengrin was brilliant and spacious with finely animated crowd scenes working up to a real climax to the entry of the swan. The thunderstorm followed by the rainbow (produced by new projectors) gave one a real sense of a great natural spectacle. New scenery in Tristan offered at least the suggestion of a ship, and the second act, though a compromise, had a new glamor of romance cast over it. All this and much more, is the merit of the producer, Dr. Erhardt.

Between all this Wagner we had a repetition of last year's delightfully pictorial production of Rossini's Cenerentola. Conchita Supervia, partnered by Dino Borgioli, once again gave an exhibition of first-class virtuosity, both in singing and acting. She is a real personality, a rare thing on the operatic stage nowadays, and has true genius for humor, not merely comic acting. Borgioli is subtle, refined and elegant, the ideal man for the part; and the rest of the cast, as last year, is agreeably efficient. Bellezza conducted.

Vienna Philharmonic Visits England

The big spring event in the concert world has been the visit of the Vienna Philharmonic Orchestra. On two successive Tuesdays this veteran organization filled the Queens Hall, once under Bruno Walter, its favorite guest conductor, and once under Felix Weingartner, its one-time concert chief who once again has become its Big Boss as director of the Vienna Opera. Visits of foreign orchestras are less sensational than they were when the Berlin Philharmonic under Furtwängler first burst in upon London's somnolent concert-goers and made them not only sit up but stand up and cheer. Since then—it must be a decade—London has set its own house in order and local orchestral playing is capable of providing plenty of excitement. This is just as well, for this year for the first time political events have kept Mr. Furtwängler and his men away.

The Vienna organization came, not as a substitute, but in its own right as an honored guest, as it has done now and again in recent years. It is still the magnificent body of musicians that it was in the Palmy Days, though some of the players are getting decidedly old. They do not go out for the precision and the dynamic virtuosity that the Berliners achieve; but they have the subtlety that is the hallmark of the maturest and most sensitive musicians. Their string tone is still excellent though possibly a shade less succulent than in the heyday of youth, and some of the reputed marvels of the wind section have to be taken for granted. Under Bruno Walter they played a finely-adjusted and perfectly articulated Schubert C major symphony; under Weingartner, a straightforward and fully accomplished Eroica. If there was no straining for big effects, there was, on the other hand, nothing missing in the way of detail. Everything was done in a refined, unobtrusive, *noblesse-oblige* manner; nothing showy or unduly emotional. Only when it came to Wagner did they set out to "show 'em how." A more effulgent performance of the Lohengrin Prelude, for instance (played as an encore), I have rarely heard or hope to hear again. It actually succeeded in sounding better than it is.

Vera de Villiers, Soloist

At both concerts Vera de Villiers was the soloist, singing under Walter three of Wagner's orchestral songs, and under Weingartner arias by Gluck (Orpheus) and Haydn, with a nobility of style altogether in keeping with that of the orchestra. At both concerts the enthusiasm ran high and the orchestra was given rare ovations.

Soviet Russians

Aside from these events the spring season has not produced anything very remarkable thus far, though possibly one ought to except a concert of "Soviet Russian music" given under quasi-official auspices. The word Soviet, it appeared, does not denote anything more, so far as the music is concerned, than the word "Congressional" or "Constitutional" might mean as a prefix to American music. In other words, the young composers sailing under the Red Flag are the spiritual sons of Tschaikowsky, Moussorgsky, Rimsky & Co., with occasional indications of cross-breeding from the pre-Hitler Germany of Hindemith *et al.* This neo-classical modernistic strain was evident in a clarinet quartet by Starokadomsky; but a piano quintet by Shirinsky tried to make the best of both worlds by mixing Russian songfulness with modern dissonance. Both works were excellently played by members of the Brosa Quartet with Gerald Moore at the piano, and Pauline Juler, clarinet.

Shostakovitch, whose ubiquitous, Mtsenskian Lady Macbeth that turned out to be no lady was represented by an aria (sung by Oda Slobodskaya), also revealed himself as an aspiring Chopin in nine out of a set of twenty-four preludes for the piano played by Harriet Cohen. All sorts of things happen here, some amusing (like the parody of a popular tune). Both this and the engaging sonatina by Kabalevsky showed that the Russians are less dry than some of the Western percussive school. A suite by Polovinskin, entitled Magnets, went even further in exploring the various resources of the piano and was efficiently interpreted by Harriet Cohen.

Other recent diversions were provided by Lucille Wallace (harpsichord) and Isolde Menges (violin) plus the Griller Quartet, giving an unusual chamber concert for Bach enthusiasts; also a young English pianist, Moura Lympany, making an auspicious début (Schumann's Symphonic Etudes played with remarkable dash); Else Rykens singing in seven languages with the greatest of ease; and a new young tenor from Greece, Andoni Stefanidi, who may some day hit the high spots, when he has learned not to try by way of falsetto. Zino Francescatti, violinist, came back to confirm the good impression of his first appearance here, with brilliance of execution, nobility of tone and musicianship of a high order, evinced in works from Bach to Paganini.

Naumburg Orchestral Concerts to Begin in New York

The annual series of four orchestral concerts given to the public in Central Park, New York, through the generosity of Walter W. and George W. Naumburg, will be inaugurated on May 30 (Decoration Day), at the bandstand on the Mall. Subsequent concerts will be given on July 4 and 31, and September 2 (Labor Day). Leon Barzin, conductor of the National Orchestral Association, will conduct the first, third and fourth of these concerts. Geoffrey Harris, who has conducted the Naumburg Orchestra on previous occasions, will direct the orchestra on July 4.

A new departure at these concerts this season is the addition of soloists, both instrumental and vocal. The Naumburg summer concerts are a continuation of the annual series of three given to New York City by Elkan Naumburg for many years. Since his death, the concerts have been continued by his sons, who have added a fourth concert to the series on July 31, in memory of the passing of their father.

Branscombe Choral Drama Performed at Salem and Lynn

Gena Branscombe's choral drama, Pilgrims of Destiny, was given two performances on April 23 and 29 at Salem and Lynn, Mass., respectively. The Salem Oratorio Society, the Lynn Choral Society and members of the Arthur S. Wonson Choral Society of Gloucester joined in the presentations. Arthur B. Keene conducted.

On May 3 Miss Branscombe conducted the spring concerts given by the MacDowell Club of Mountain Lakes, N. J. The program included several numbers by Miss Branscombe, including The Sun and the Warm Brown Earth, Across the Blue Aegean Sea (new), and the choral cycle Youth of the World. Miss Branscombe also furnished texts set to music by Bach and Grieg.

Horatio Connell Again to Teach at Chautauqua, N. Y.

Horatio Connell goes to Chautauqua, N. Y., in July, to continue his association with the Chautauqua Summer Schools. Twenty years ago Mr. Connell was invited

HORATIO CONNELL

to become director of the vocal department at Chautauqua, and during the subsequent summers has been active there both as teacher and singer. He has appeared each year as soloist with the Chautauqua Symphony Orchestra and frequently given recitals. For vocal instruction, his students come from as many as eighteen or twenty states in one season. Each year Mr. Connell gives a scholarship for summer study under his supervision.

Mr. Connell studied voice at Frankfurt-on-Main, Germany, with Prof. Julius Stockhausen, an eminent singer and teacher and a pupil of Manuel Garcia. After completing his studies with Stockhausen, which extended over four years, Mr. Connell lived in London for five years, singing throughout the British Isles and on the Continent in concert and oratorio.

Upon his return to America he won prominence in recital and oratorio, and established himself in the foremost ranks of vocal teachers of this country. His pedagogical experience includes nine years as a member of the vocal faculty of the Curtis Institute of Music, Philadelphia.

During his summers at Chautauqua, among the many students who sought his instruction were Helen Jepson and Rose Bampton, both of whom are now familiar to American audiences through their appearances in concert, on the radio, and with the Metropolitan Opera. The young singers first studied with Mr. Connell at Chautauqua, and then came on to continue their association with him at the Curtis Institute. Also in his class at the Curtis Institute were Wilbur Evans, who won the first Atwater Kent radio competition; Clarence Reinert, bass, who now is Mr. Connell's assistant in his teaching in Philadelphia and at Chautauqua; Walter Vassar, baritone, a member of the voice faculty of De Pauw University, Greencastle, Ind.; Daniel Healy, who has been heard frequently in oratorio and is now tenor soloist in the First Presbyterian Church, Pittsburgh, Pa.

Keith Falkner to Return Next Season

Keith Falkner, who has been singing at the Cincinnati May Festival, returns to England the end of this month. He comes back next February for another tour in this country and Canada and will fulfill several return engagements. Mr. Falkner will go to South Africa in June for a tour of four months.

Singing and Song Appreciation on the Air

With the broadcast on May 24 Joseph Regneas brought to a close the programs which are scheduled as Romance of Song.

Mr. Regneas will resume these broadcasts, which are now in their fourth year, early in September, and conduct a special summer course at his New York studio.

Amy Ellerman Heard in Three Cities

Amy Ellerman, contralto, appeared as soloist in New York, Brooklyn and Poughkeepsie during May, as follows: Orpheus Glee Club, Poughkeepsie, N. Y., May 20, Andrew Baird, director; May 25, recital, De Forest residence, New York; May 18, New York University performance of Elijah, Brooklyn (N. Y.) Technical High School, Dr. Hollis Dann, conductor. She will spend the summer with Irene Dunne in Hollywood, Cal., preparing her for new singing pictures.

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FOREIGN NEWS IN BRIEF

Ormandy Cheered by Audience in Native Budapest

BUDAPEST.—Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, returned to his native city of Budapest and led the Budapest Philharmonic Orchestra in the Municipal Theatre. He received cheers from the audience of 4,000 which packed the auditorium. Ormandy gave a second concert here on May 23. Formerly a violinist and professor at the Academy of Music in this city, Ormandy left for America in 1921. R. L.

Plaudits for Eisenberg

PARIS.—Maurice Eisenberg, cellist, scored a signal success playing the first performance of Aria, Cadence and Rondo, for cello and piano by Tibor Harsanyi, Hungarian composer, at the Concerts Servais. I. S.

Pasquiers Please

PARIS.—At the last Société Nationale concert the Pasquier Trio were acclaimed for their fine reading of two new string trios, one by Ermend Bonnal, the other by L. Lajtha.

Saint-Saëns Commemorated at Venice

VENICE.—The Academy of Ancient Music celebrated the Saint-Saëns centenary with a concert of the French master's music, presented by Miotto (clarinet) Maria Conciato Polacco (piano) Orlandini (harp) Baccalin Fosetta and Perinelli (vocalists) and the Academy Chorus. The séance opened with addresses on Saint-Saëns by Prof. Fael and Prof. Bernardi.

Henrich Opera Première

CARLSRUHE.—Melusine, a German "popular opera, by Hermann Henrich, after Grillparzer, has been created with success by the Carlsruhe Opera.

Brailowsky at Bordeaux

BORDEAUX.—Pianist Brailowsky scored a sensational success here in recital at the Grand Theatre, playing a program of classical and romantic compositions. The Bordeaux public gave him a prolonged ovation.

For Musical Friendship

PARIS.—The French section of Les Amitiés Internationales has created a Commission with the double rôle of aiding French musicians abroad and welcoming foreigners who come to perform in Paris. I. S.

Olympic Inspirations

PARIS.—In line with the Olympic Games at Berlin, in 1936, the French Olympian Committee announces a competition for the following works: compositions for voice, with or without piano or orchestral accompaniment; instrumental chamber music compositions, and works for orchestra (symphonic, military, or fanfare). These examples are to be "inspired by a sports idea" and must not exceed one hour. Composers desiring further information can write to the Comité Olympiaque français, 45, rue de Clichy, Paris. I. S.

Literary Prizes Awarded

PARIS.—The Academy of Fine Arts, in awarding the Bernier Prize, divided it among René Dumesnil for his History of French Music; Amédée Gastoué for the ensemble of his musical writings; and M. Bimental for his volume on Chopin. I. S.

Richard Tauber to Wed

LONDON.—Announcement is made (though the date is not given) of the forthcoming marriage of Richard Tauber, tenor, and Diana Natier, English actress. Tauber and Miss Natier became engaged ten days after they met.

Schumann Festival

ZWICKAU.—June 8 being the 125th anniversary of the birth of Robert Schumann, his home-town Zwickau, in Saxony, is planning a festival in commemoration of the event. General Music Director Carl Schuricht is making the arrangements. A sacred concert will be given in the Marien Church, to be followed by an orchestral concert, a chamber music evening, and a choral concert. The Elly Ney Trio is to participate. The Zwickau Robert Schumann Museum offers a special exhibition on this occasion. E. J.

German Fisc After Reinhardt

VIENNA.—The German Finance Ministry has asked the Austrian Fisc to take possession of Max Reinhardt's holdings in Austria, the charge being that the famous producer owes the German Fisc 280,000 marks unpaid taxes. The Austrian Fisc, however, replies that Reinhardt owes it a much greater sum and that it proposes to take care of itself in the matter. Reinhardt owns the historic Leopoldskorn Castle, near Salzburg, and this is the property the German authorities have in mind.

Jugoslav Orchestra in Debut

LIOUBLIANA (Jugoslavia).—The first concert of the newly created Philharmonic Orchestra of this city (seventy-five players) was under Rhené Baton, French conductor and consisted of works by Berlioz, Franck, Rabaud, Dukas and Matija Bravnicar (young Jugoslavian composer).

Napoleonic Opera

BASEL.—A succesful undertaking was the Basel Opera's creation of Mercenaire Amfeld, by Louis Zehntner (of Basel). Zehntner, who also wrote the libretto of his opera, took the theme from an 1813 poem dealing with Amfeld, one of Napoleon's Swiss soldiers. A feature of the score is the interpolation of a number of Lieder, a *genre* of composition in which Zehntner particularly excels.

Opera Based on Handel's Life

KIEL.—As part of the Handel Celebration, the State Opera of Kiel is to produce a two-act opera, The Young Handel, by Arnold Schering.

Bellini Broadcast

PARIS.—The Swan of Catania, a new radiophonic work by Mmes. Cita and Malard, was given successfully over the French broadcasting system. The work is based on the life of Bellini, and utilizes some of the composer's more famous numbers. I. S.

French Music at Zagreb

ZAGREB.—Rhené-Baton, French orchestral conductor, leading the Philharmonic Orchestra, presented a highly appreciated program of works by his compatriots Chausson, Saint-Saëns, Debussy and Ravel. The conductor also performed music by himself, and by Gotovac, young Jugoslavian composer.

More Musicians Honored

PARIS.—In a recent Legion of Honor promotion, Léo Leliévre, president of the S. A. C. E. M., was made an Officier, while Charles Collin, professor of organ at Rennes Conservatoire, Georges Rabani, former conductor of the Concerts-Rouge, Frederic Sali, composer, and Maxime Thomas, general secretary of the Salon des Musiciens Français, received the degree of Chevalier. I. S.

Leipsic Has New German Conservatory

LEIPSIC.—This city is taking steps to transform its State (Saxon) Conservatory into a German State Conservatory, to which end the municipal subvention for 1935 has been increased by 39,000 marks.

Symphonic Work Inspired by Athens

ATHENS.—La Grande Ville (six musical impressions, or souvenirs of Athenian life) for symphony orchestra, by Frank Choisy, was recently played by the Athens Orchestra under the composer's direction. The work, which ends with a number entitled Let's Be Modern, won a good success.

Ida Rubinstein's Creations

PARIS.—Ida Rubinstein and her ballet, a feature of the Paris season, are to create a number of new works this spring, notably Oriane la sans Egale, by Florent Schmitt; Sagesse or La Parabole du destin, by Milhaud; and Jeanne d'Arc au bucher, by Honegger.

Berlin Musical Statistics

BERLIN.—According to a local newspaper, the German capital has about 500 male choral societies, with 350 appointed conductors; 270 amateur orchestras with 6,490 members; thirty zither orchestras, fifty mandolin or guitar orchestras, and forty-five "bandoniums" with 900 members.

Bordeaux for Wagner

BORDEAUX.—The sensation of the operatic season here is the series of representations of Wagner's tetralogy.

Silver's Opera Created

NICE.—The Nice Opera has successfully created Quatre-Vingt-Treize, opera by Charles Silver, libretto by Henri Cain after Victor Hugo. Ninon Vallin, Rose Pocidalo and José de Trévi had leading parts. Albert Wolff conducted.

French Girl Wins Violin Award

WARSAW.—Fifty young violinists took part in the Warsaw International Violin Competition. The first prize of 5,000 francs, offered by the President of Poland, was won by Ginette Neveu, fifteen-year-old French girl. At the same time, Mlle. Neveu received a prize of 10,000 francs given by the French Government to the winner of the Warsaw competition. The second prize, by the Polish Minister of Public Instruction, was awarded to David Ojiftrech, a Russian.

Pankey on Tour

PARIS.—Aubrey Pankey, American colored baritone, is engaged to sing with orchestra at Biarritz in June. In February he sang a forty-minute program of classics and Negro spirituals over the Luxemburg Radio (reëngaged for a second concert), and also over Hilversum radio. These were followed by a recital at the Stadschoubourg in Amsterdam, and early in March a recital for the Université des Annales, Paris. I. S.

Première at Marseilles

MARSEILLES.—The local opera-going public gave a warm reception to the world première, at the Marseilles Opéra, of Les Festins de minuit, by Paul Bonaud and Gaston Moureu.

Zürich Hears Halka

ZÜRICH.—The première here of Halka, a beautiful melodic opera by Stanislaw Moniuszko, was accorded complete success. Rothenbühlers conducted. The title rôle was interpreted by Judith Hellwig. J. K.

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Florentine May Festival Opens Brilliantly

(*Continued from page 6*)

Rameau opus had a fate similar to that of the Comedie Française's recent performance of La Bourgeois Gentilhomme in Florence—it proved to be somewhat of a bore. Philippe Gaubert's sensitive conducting notwithstanding, and not to overlook the well-intentioned efforts of all the people on the stage, it was evident, even as early in the evening as the first intermission, that not a few members of the assembly were yawning at the mere thought of having to sit out the whole length of seven scenes.

Unexciting Ballets

Nor did the four ballets given the second evening before an audience of fully 3,000 meet with complete approval. Connoisseurs agreed that, in spite of Serge Lifar's intelligent and poetic interpretation of the Faun and the grace and skill of such dancers as Mlles. Lorcia and Bos, and Serge Peretti, the ensemble could not, in point of buoyancy or novelty in choreographic invention, be compared with certain other troupes now before the public. Neither the dancing in the Ravel nor the Debussy works managed to get people excited, and during the endless pirouettes and *pas-de-deux* of an unbearable, tull-frocked ballet by Lalo, many people, particularly those in the gallery, left the hall. As for the musical value of the numbers performed, the only one that contributed anything to Florence's already large store of musical possessions was Ravel's Daphnis and Chloé, the playing of the Florentine Orchestra being quite up to the standard demanded by this clear, charming, and aristocratically tasteful French score.

Moses Saves the Day

It was left to Rossini's Moses to be the real sensation of the first week of the festival. Moses certainly has its weak moments—what *sacro melodramma* has not?—but these are easily outweighed by a more than compensating splendor in solo and choral writing. Carl Ebert, the German producer in charge, brought out all the grandeur of the Scriptural scenes, particularly those monumental choruses in which the Hebrew nation bemoans its misfortunes, prays to Jehovah, or exults in triumph.

As remarked above, Moses created a sensation, and its success increases with each representation. Tancredi Pasero, presenting a figure that might have been a Michelangelo conception come to life, sang the difficult title rôle with amazing vocal art and in perfect style. Other soloists who made deep impressions were soprano Arangi-Lombardi (Anaide) and contralto Sara Scuderi (Queen). Vittorio Gui conducted, turning Rossini's simple harmonies into palpitating life and giving wondrous curve to his melodies. The flawless discipline of the newly organized Florentine Chorus was in itself a wonder. The scenic part of the enterprise was also magnificent. Assisted by the Italian stage-painter Aschieri, Herr Ebert evolved a series of striking Egyptian pictures, in conjunction with which the most up-to-date possibilities of lighting were utilized to the end of producing effects poetically congenial to the dramatic action's every fluctuation and mood. The Red Sea scene must be recorded as one of the finest achievements of modern stage-craft. If the famous Preghiera—the only popular item of the score—worked the audience up to a state of frenzy, the disappearance of the Hebrew people in the waves of the sea stirred their emotions to a point beyond expression.

Haydn's Good Musical Weather

No less a treat than Moses, and at the same time a happier adventure than it, was the performance—unfortunately the only one—of The Seasons by Haydn. This work had not been heard in Italy in seventy years, and to Florence it was until now quite unknown. The charm and sprightliness of the composition harmonized beautifully with the general character of a musical May, and the large audience that heard it accorded it a complete success.

The Seasons was under the direction of Vittorio Gui, who, at the same time that he interpreted the work with affectionate *brio*, also evidenced his personal pleasure in the delectable task. The chorus was excellent and Maria Caniglia was the outstanding soloist.

Isaac Van Grove to Teach at Chicago Musical College Master School

For the first time in nine years, Isaac Van Grove will remain in Chicago as a member of the master school faculty at the Chicago Musical College, where he is to conduct classes for professionals, instructors and advanced students in the art of vocal and dramatic expression.

In retaining the artistic activity of Mr. Van Grove the college is able to offer the services of a coach and expert in operatic tradition. His background and experience include the concert hall as well as opera. Some years ago he was engaged as coach for Rosa Raisa, Lucien Muratore, Claudia Muzio, Titta Ruffo and Mary Garden. When Miss Garden became general director of the Chicago Grand Opera Company, she engaged Mr. Van Grove as conductor.

Mr. Van Grove has spent eight of the past ten years as artistic director of the Cincinnati Summer Opera at the Zoological Gardens, and two in producing and directing the pageant The Romance of a People. He also presented special operatic performances at the Auditorium Theatre which included Lawrence Tibbett in Emperor Jones and Pagliacci. Other performances brought Maria Jeritza and John Charles Thomas. Mr. Van Grove's achievements culminated in his appointment as *régisseur* and conductor of the Chicago Grand Opera Company. This past season he conducted the restoration in Chicago of Salome with Mme. Jeritza in the title rôle.

Mr. Van Grove's classes this summer include History of Opera, Study of Recitative, Study of the Aria, Development of the Operatic Forms, Æsthetics and Individual Work in Operatic Rôles, with special importance given to the development of emotional expression without interference to placement and free flow of voice.

New York Madrigal Society Annual Début Award

The contest for the annual award offered by the New York Madrigal Society, granting a New York début to the winners (one singer and instrumentalist) begins the first week of June and extends through the month. The committee for the finals includes the names of Dr. Henry Hadley, Carmela Ponselle, Frank La Forge, Mrs. H. H. A. Beach, Louis Persinger, Olga Samaroff and Lucrezia Bori. Full information may be obtained from the secretary, 817 Steinway Hall, New York.

Mary Moore Heard in Concert at Ladycliff College

Highland Falls, N. Y.—Mary Moore, coloratura soprano of the Metropolitan Opera, was guest soloist at the gala concert held by Ladycliff College on May 12. Miss Moore, youthful and attractive, sang the Bell Song from Lakmé and the Mad Scene from Lucia, with flute obbligato by Nicholar Laucella, solo flute of the Metropolitan Opera Orchestra, and with Josephine Cook at the piano. The young artist is the possessor of a voice of rare loveliness, combining freshness and crystalline purity with fidelity to pitch, agility and a suppleness that takes her with ease from the lower registers to the vocal altitudes. In the Lucia excerpt, she displayed considerable dramatic power, and presented a convincing tonal account of the distracted heroine, all the while preserving the musical integrity and balance of the passage. The large audience gave the soprano a rousing ovation after both appearances.

Others participating in the afternoon's offerings included Francis Sheridan, talented pianist, who played pieces by Rachmaninoff and Liszt; an orchestra of fifty, choral of eighty voices; piano ensembles; the Ladycliff Harp Ensemble, and a ballet of twelve dancers. All these upheld the high standard of the concert and were warmly applauded. There were also the first public showing of a news reel and a Satirical Prologue by Carol Raven, picturing a rehearsal in a broadcasting studio. K. W.

Brailowsky to Tour America After Five Years' Absence

Returning after an absence of five years for his eighth American tour next January, Alexander Brailowsky opens his season here with an appearance on the St. Louis Principia College Course, followed by recitals in Buffalo, in Nashville on the Ward-Belmont School series, and in Minneapolis. During late February and March he will be on the Pacific Coast. In April, 1936, the Russian pianist goes to South America for his sixth visit. On each of his previous five South American tours, he averaged forty concerts in ten weeks.

Gary Graffman in Recital

Gary Graffman, six-year-old son of Vladimir Graffman, violinist, and pupil of Mrs. Harold Morris, recently gave his second piano recital at the Morris Studios, New York. A capicity audience greeted the young recitalist and listened with amazement to his program.

GARY GRAFFMAN

Playing from memory, little Gary first gave an entire Bach group, including three two-part inventions, and imbued them with rhythmic life and vigor and intelligent voice leadings, remarkable in one so young. The second group consisted of two Kuhlau sonatines, the slow movements showing real feeling for line and tone, and no slight depth, while the last movement sparkled under his little fingers. Then came a Chopin prelude and Rebikoff's Strolling Musicians, which was so acclaimed that it had to be repeated.

The closing number, Mozart's sonata in C, with second piano part by Grieg, played by Mrs. Morris, was the test of Gary's musicianship and understanding, and he surmounted its difficulties with ease. The entire recital was an unusual achievement for a six-year-old, and was an instance of the training and groundwork Mrs. Morris gives. Several encores were demanded. M. L. S.

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Studio Notes

HELEN CHASE

Margaret Speaks, who has been studying with Helen Chase for several years, was the featured soloist on the Firestone Hour over WEAF on May 6. Miss Speaks was heard in concert in Orange, N. J., on May 7 with the glee club under the direction of Mark Andrews. Miss Speaks also sang on the Frigidaire broadcast of April 17 over WABC.

HELEN CHASE

Nell Kinard, soprano, recently signed a contract for 108 concerts with orchestra on tour next season under the direction of H. Kryl, conductor. Miss Kinard gave several performances of Hänsel in Charlotte Lund's opera company in New York and Westchester.

Ralph McDowell, bass-baritone, and William Turner, baritone, have been heard in Providence, R. I., as well as at the Coliseum in New York. Marcella Hartman, soprano, has been singing at Radio City Music Hall, New York. Vera Gorska, mezzo, and Freeman Bloodgood, baritone, are with the Great Waltz company at the Center Theatre, New York.

Elizabeth Peyser, Miss Chase's pupil and assistant, has returned from New Orleans where she and Lolita Salvini, mezzo-soprano, were heard in private musicales given by the faculty members of the Louisiana State University. Miss Salvini comes back to New York after a series of Southern broadcasts.

William Turner was the soloist in Meriden, Conn., on a musical program given by Edwin and Ina Gershefski, pianist and composer, respectively.

Katherine Cavalli, mezzo-soprano, sails June 4 on the SS. Rotterdam for a two months' stay in Europe. Miss Cavalli has been giving weekly broadcasts over WMCA, is a member of the Humming Birds Trio on the Frigidaire Hour over WABC and has made guest performances on the Fleischmann Hour over WEAF, under Rudy Vallé's direction. Last month a recital was given by this singer at the Barbizon-Plaza, New York. The Helen Chase studio will remain open all summer.

ESTELLE LIEBLING

Josepha Chekova, Viola Philo, William Martin and Nino Mari were engaged to sing in Cavalleria Rusticana at the Radio City Music Hall on May 23. This is the first in a series of operas which will be presented there.

Colette d'Arville, mezzo-soprano, gave a joint recital with Giovanni Martinelli of the Metropolitan Opera Company, in North Adams, Mass., on May 5th, at the Drury High School Auditorium.

Myrtle Schaaf, formerly of the Metropolitan Opera Company, has been engaged by J. J. Shubert to sing the leading rôle in Rosemarie during the week of June 17, in Detroit, Mich.

John Dunbar, tenor, of the Philadelphia Opera Company, sang one of the leading rôles in the Gypsy Baron produced by the New York Light Opera Guild at the Heckscher Theatre on May 14 and 15. Annunciato Garrotto, soprano of the Chicago Opera Company, sang the leading rôle in Madam Butterfly at the New York Hippodrome on May 11. Bobette Christine has been reengaged to sing nightly at Anna Held's Club. Miss Christine had previously been there for eighteen weeks. Julie Travers, soprano, appeared on Air Brakes over NBC on May 9.

All these singers are from the Estelle Liebling studios.

LA FORGE-BERUMEN

The faculty of the La Forge-Berúmen Studios, New York, Harrington van Hoesen, baritone, Ernesto Berúmen, pianist, and Frank La Forge, composer-pianist, gave a concert on May 2, before a capacity gathering. Mr. van Hoesen was heard in songs in German and English and sang with warmth of expression, giving each selection an interesting and colorful interpretation. His voice is mellow and under intelligent control at all times. Mr. La Forge added much with his delightful accompaniments. Mr. Berúmen played two groups of solos with effortless technic and responsiveness of mood. His tone is round and musical and he attains splendid effects. The audience showed their appreciation by demanding many encores. S. L.

MRS. JOHN DENNIS MEHAN

Continuing recitals at the Mehan Studio, New York, on May 13 Alice Swanson, contralto, was heard in groups embracing songs and arias in French, English and German. Her voice which compasses wide range, was well displayed in Amour, Viens Aider (Saint-Saëns), in which she sang tones from low A flat to high B flat. The quality is definitely contralto, covering the attributes of quality and emotional expression. Debussy's Mandoline had appropriate character, and Pioggia (Respighi) was pictured with lightness and grace. May Night (Hageman), Transformation (Watts) and In Silence of Night (Tschaikowsky) were sung with poise, deeply felt expression and clear English enunciation. Applause increased with each item, attaining climax after four songs in German by Schumann, Brahms, Franz and Wolff. Marion Engle at the piano was sympathetic and accurate, and the audience filled the spacious salon. F. W. R.

ERNESTO BERÚMEN

Five young pianists, pupils of Ernesto Berúmen, pianist and teacher of New York, appeared in a class musicale at the La Forge-Berúmen Studios on April 25, before an enthusiastic audience of piano students.

Elizabeth Harmeling opened the program playing numbers by Bach-Bauer, Beethoven and Brahms, displaying a good technic and musical tone. This was followed by a presentation of the sonata with variations in A by Mozart, played by Elizabeth Haynes and performed in excellent style.

Norma Krueger played three compositions by Brahms—ballade, intermezzo and rhapsody—in her customary artistic manner. Alice Cooper showed remarkable progress in her playing of the brilliant Carnaval Mignon by Schuett. Miss Cooper displayed a good technic and sensitive interpretation in this seldom-heard work.

Gerald Mirate closed the program with a delightful performance of the sonata by Galuppi, which he interpreted in the traditional manner of the old harpsichord music. Mr. Berúmen will present his studio pupils over the radio in the near future. S. L.

IDA HAGGERTY-SNELL

SPRINGFIELD, PA.—Ida Haggerty-Snell pupils were heard in a recital at the Liszt Academy of Music (Dr. Constance H. Beauer, director) last month. Four singers shared the program—Ruth Churchman, May Davis, Donald Churchman and George Hoffman. They were heard in arias and songs by Grieg, Saint-Saëns, Puccini, Grieg, Schumann, Sullivan and Knight. Their correct tone-placement and enunciation brought them success. The singers follow the Marchesi method, as exemplified in the Haggerty-Snell instruction. Miss Churchman was leading lady in three performances of the operetta, Old Vienna, recently produced here. R. F.

ANITA WOLFF

On May 18 a two-piano testimonial musicale to Anita Wolff was given by her pupils, assisted by Siegfried Philip, baritone, at Aeolian Hall, New York. The pianists appearing were of high school age, and played solos and piano ensemble music by Beethoven, Bach, Nevin, Moszkowski, Tschaikowsky and others. Those appearing were Olive Johnson, Rhea Kaunitz, Jeanette van Dorsten and Doris Davidson.

Charles Hackett on Juilliard Summer School Faculty

Charles Hackett, tenor of the Metropolitan Opera, will join the faculty of the Juilliard Summer School, New York, for the coming season to fill the vacancy caused by the death of Herbert Witherspoon. Mr. Hackett is to give individual vocal instruction and also conduct classes of performance, criticism and discussion of repertoire and operatic rôles.

Born in Worcester, Mass., Mr. Hackett received his early education in the public schools of that city, and completed his musical training in Italy. He made his operatic début in Genoa and was immediately engaged to sing at La Scala in Milan. Mr. Hackett has the distinction of being the first American tenor to sing with La Scala Opera Company, the Reale Opera Company in Rome, the Paris Grand Opéra Company, the Colon in Buenos Aires and other important opera companies.

In 1919 Mr. Hackett made his American début with the Metropolitan Opera in The Barber of Seville. Later he was leading tenor with the Chicago Civic Opera, and with the closing of that company, returned to the Metropolitan.

Other members of the vocal faculty of the Juilliard Summer School include Lucia Dunham, Fraser Gange, Carl Gutekunst, Belle Julie Soudant, Ruth Harris Stewart, Bernard U. Taylor and Ella E. Toedt. In addition to individual instruction and class lessons voice students are given five hours of ear-training or diction each week, and daily chorus work without additional fees.

Bernard Taylor will conduct the choral class, the purpose of which is to acquaint pupils with representative choral literature and to supply them with lists of varied material for all types of ensemble singing.

Francis Pangrac Sings at Princeton

PRINCETON, N. J.—A song recital was given by Francis Pangrac, tenor, in Proctor Hall of Princeton University. Mr. Pangrac began with Amarilli by Caccini, continuing with numbers by Salvator Rosa, Chaminade, Haydn, Manney and Loomis, Lieder by Schubert and Schumann, and concluding with Clorinda (Morgan) and two seventeenth century English airs. In excellent voice and mood, the singer revealed a vocal equipment of fine quality and interpretative powers of finesse and charm. The audience especially enjoyed the Lieder, and for encores Mr. Pangrac sang Lieder from Franz' rarely heard song treasury. The sympathetic accompanist was Ralph Downes. M. K.

York Orchestra Concludes Successful Season

YORK, PA.—The second full season of the York Symphony Orchestra (Sylvan Levin, conductor) came to a brilliant close with a concert in the William Penn Senior High School auditorium, when the orchestral offerings were augmented by vocal excerpts from Gounod's Faust.

Three request numbers comprised the first half of the program—Weber's Oberon overture, Schubert's Unfinished Symphony and Ravel's Bolero. The orchestra shows continued progress under the dynamic guidance of Mr. Levin. With each appearance, the tone becomes more pliant and capable of a wider range of color and dynamic shadings. The interpretative flexibility steadily increases, and the orchestra is like a single instrument in Mr. Levin's hands.

Soloists in the Faust music were Agnes Davis, soprano; Charlotte Daniels, contralto; Albert Mahler, tenor; Eugene Lowenthal, bass-baritone. Solos, duets, trios and quartet combinations were heard, all presented in brilliant, tuneful fashion, particularly the Garden Scene. So finely did the soloists acquit themselves that encores were demanded. These were two numbers from Rigoletto—the Donna e Mobile aria, sung by Mr. Mahler, and the quartet. L. D.

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CHICAGO.—In addition to its regular courses the school of music of De Paul University offers special courses for its summer session from June 24 to August 3. Members of the regular faculty as well as a number of guest teachers will give instruction.

De Paul University confers, by authority of the State of Illinois, the degrees of Bachelor of Music, Bachelor of Music Education, Bachelor of Philosophy in Music, Master of Music and Master of Music Education. The music school is an institutional member of the National Association of Schools of Music and is accredited by the North Central Association of Colleges and Secondary Schools.

SCHOLARSHIPS

Talented but financially handicapped students are offered scholarships with Sergei Tarnowsky, Walter Knupfer and Theodora Troendle, in piano; Blanche Barbot, in voice; Dean Arthur C. Becker, in organ; Michel Wilkomirski and Isador Berger, in violin; Wesley La Violette, in composition; Adolf Hoffman, in cello. Scholarship applications must be received by June 15.

REPERTOIRE AND NORMAL CLASSES

A feature of the summer curriculum will be the repertoire and normal classes. Dean Becker, Mr. Tarnowsky, Miss Barbot and Mr. Berger are to conduct the repertoire classes in organ, piano, voice and violin, respectively. Classes for teachers will be held by Mr. Knupfer and Magdalen Massmann (piano); Miss Barbot (voice); Morris Gomberg (violin). A survey course in supplementary school materials is offered in connection with the National Summer Conference on School Music Materials, for which a special announcement may be obtained on request.

PUBLIC SCHOOL MUSIC

The public school music department is in charge of Helen Howe, Ph.B., Mus.B., supervisor of music in the elementary schools of Chicago and at the Chicago Normal College. Marjorie Gallagher Kenney, for thirteen years director of piano classes in the Evanston schools, directs classes in the Oxford Piano Course.

BAND AND CHORUS TRAINING

A course in high school chorus organization and training will be given by David Nyvall, Jr., former faculty member of Idaho, Minnesota and Kansas Wesleyan universities and director of the Lincoln (Chicago) High School chorus. T. M. Justus, formerly of Pennsylvania State Training School and now active in schools around Chicago, has charge of the summer band and orchestra school.

OTHER TEACHERS

Private and class instruction are to be given by Ralph Ambrose, Helen Costello, Cecilia Ray Berry and Lawrence Beste, in piano; Leon Stein, Ruth Breytspraak, and S. Victor Tufigno, in violin; Monica Mast Boggs, voice; Dean Becker, Mr. Ambrose, Mr. Beste and Miss Howe, in theory and composition; David Itkin, Regina Hertelius and J. Leo Sullivan, in drama; Olga Valentine, dance.

A series of recitals by students and such faculty members as Arthur Becker, Sergei Tarnowsky, Michael Wilkomirski, Isador Berger and Theodora Troendle also occurs during the session.

Bethlehem Bach Choir in Annual Festival

(Continued from page 5)

Bethlehem to sing the Passion, Christmas Oratorio and shorter cantatas in English, a praiseworthy device which makes the texts more intimately felt and expressive.

The double chorus which is utilized with such dramatic effect in the Passion gave stirring proclamation to the gigantic opening section. As in previous hearings of this work at Bethlehem, the words of the Saviour were sung by all the basses in unison to secure a more impersonal effect. This practice was entirely successful, although something of poignancy was doubtless sacrificed by the expedient. The recitatives were sung throughout by Mr. Gridley, who thus assumed a taxing share in the performance.

The superb chorales, in which the audience by long-hallowed Bethlehem custom joined, were among the most stirring moments of Friday's performance. The peculiar fervency with which the large body of volunteer choristers performs these old Lutheran hymns gives to the music a striking eloquence. Especially sonorous and beautifully blended was the singing of the chorale, O Sacred Head, which appears at numerous times in the score in various settings. The final chorus with its lulling sarabande motif concluded the work in magnificence.

The soloists, who had previously participated in the festivals at Bethlehem, distinguished themselves in their contributions. This was particularly the case with Miss Bampton's exquisite singing of the deeply compassionate airs, Grief and Pain, Have Mercy, Lord, on Me, and If My Tears Be Unavailing. Her opulent tones were controlled with impeccable technic, and she also showed a laudable mastery of the highly characteristic Bach style. Miss Lerch, whose voice has added richness and body, gave delightful clarity and warmth of vocal quality to the air, In Love My Saviour Now Is Dying. Mr. Gridley performed the narrative portions of the score, with their difficult *tessitura*, with much resource. The expedient of stationing him at one side of the choir doubtless added to the problem, as did also the "wide open" acoustics of an edifice with the traditional structure of intersecting nave and transept. Mr. Huehn, whose assignment was limited to the brief and dramatic utterances of the Governor and other protagonists, filled his rôle effectively.

A few reservations might be made as to the quality of the orchestral accompaniments on the opening day. Doubtless a few more string players would have contributed to the richness of the sustaining body of tone, as the Passion requires a double orchestra.

To Mr. Carey, much credit is due for the musicianly and eloquent choral performance. That this conductor is carrying on the fine tradition bequeathed by the late Dr. Wolle becomes more evident with each festival in his charge.

MASS IN B MINOR IS CROWNING EVENT

The unique feature of the Bethlehem festivals is of course the Mass, which is invariably sung on the closing day. This annually attracts a large throng, as for years it has been the rare privilege of this choir to perform the work virtually in its entirety. The only passage eliminated was the Osanna before the Benedictus. Dr. Wolle's memory is revered not only by the choristers but by the Bethlehem audiences as a notable pioneer in Bach singing when it was much less popular in this country than at present. Many of the choir members have participated in the work for several decades. This year's hearing was the twenty-seventh by the organization.

With other performances increasing annually, the Bethlehem's choir's interpretation remains unique for the great sustaining power of the choral body, the simple eloquence and sincerity, the fervor with which music of unexampled technical difficulty is proclaimed. There are cumulative effect, climax and a steady upbuilding throughout the performance, which reaches its highest point in the Credo, Sanctus and Osanna. Moments of true sublimity were again achieved in the hearing of last Saturday. For although the unique suitability of the shrine in which the festival is held doubtless reënforces the intensity of devotional effect, the real source lies in the seriousness with which the singers approach their task. For them it truly constitutes an act of worship, beside which even the most virtuosic readings of the concert room pale. To hear the Gloria, the Sanctus, the "Resurrection" passage in the Confiteor, and the Incarnatus sung in this fashion is a memorable experience.

The solo singing of the final day was on a high level. The quartet constituted as fine a group as has been heard at Bethlehem in recent years. Miss Bampton had sung the music both with the Philadelphia Orchestra and the New York Oratorio Society this season, and her performance of the Laudamus Te, Qui Sedes, and Agnus Dei was superb in its vocal mastery and sympathetic quality. Mr. Gridley's singing of the Benedictus was also one of finely controlled tone and artistic quality. Miss Lerch contributed pure voice and lofty expression to her duets, Christe Eleison, Domine Deus, and Et in Unum Dominum, with her co-artists. Mr. Huehn, with a major assignment in the Quoniam and Et in Spiritum Sanctum, gave pleasing quality of tone and musicianship, and was particularly effective in the latter air. The orchestral playing on the final day was finely adequate, the players having participated in several performances of this work during the season both in New York and Philadelphia. Mr. Shields and Mrs. Myers were of invaluable aid at the organ and piano, at both sessions of the festival.

New York Light Opera Guild Presents Gypsy Baron

The New York Light Opera Guild (John Hand, general director and conductor) presented two performances of Johann Strauss' three-act light opera, The Gypsy Baron, at the Heckscher Theatre, New York, on May 14 and 15. Mr. Hand had assembled youthful singers from many parts of the United States for solo rôles as well as the chorus, and their efforts on these occasions were a notable achievement both vocally and dramatically. Their work manifested expert rehearsing by Mr. Hand, and the cast was of individual and collective excellence. The stage action showed coördination and the diction of the singers was clear. John Dunbar sang the leading tenor part, Barinkay. Others in the production were Josephine Hilt (Saffi), Ruth Fairman (Arsena), Gerry Ralph (Mirabella), Lavinia Mitchell (Czipara), Patrick Hyland (Zsupan), Raymond Lutz (Ottokar) and Irving Schmetterling (Count Homonay). There were forty-two members in the ensemble.

Mr. Dunbar is an experienced artist, having sung Pinkerton in Madam Butterfly at Radio City Music Hall last spring. Miss Ralph and Miss Mitchell also gave particularly creditable performances. Mr. Hyland acted in character. The chorus was a distinct asset to the effectiveness of the presentation.

Mr. Hand should receive first honors for the activities of the New York Light Opera Guild. He is at its helm in rehearsal and public performance and brings to its undertakings inspiring enthusiasm and his own sound experience on the operatic and concert stages. The enthusiastic audience as well as the cast gave him a major share of the applause.

M. S.

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CONSERVATORIES and SCHOOLS

Drake University Summer School

DES MOINES, IA.—Drake University's College of Fine Arts (Dr. Herbert Gould, dean) will hold its summer school, June 10 to July 19, a six weeks' session for music supervisors, voice teachers and students, piano teachers and pupils. The faculty comprises prominent personalities from the professional, concert and teaching fields. Dr. Gould will be in charge of the voice department; Paul Stoye, piano; and Lorrain E. Watters, musical education.

Dr. Gould is to give private voice lessons and offer six lectures, one each week, on the following subjects, intimately related to problems in the singing activities undertaken by those in public school work: The Science of Singing; English as It Deserves to Be Sung; Guiding of Young Voices and the Development of Personality; The Trend of the Concert Business; What Is Radio Doing to Us or for Us? Demonstration Lessons. Mr. Stoye still conducts piano master classes. Classes and private lessons include instruction in keyboard technic, interpretation, transposition, sight-reading, memorizing, and how to practice. Mr. Stoye's private lessons and lectures lead to degrees, including Master of Music. He is scheduled for six lectures.

Mr. Watters is to conduct a series of courses especially designed for the further preparation and improvement of the music teacher and supervisor. Mr. Watters is known for his work in band, orchestra and choral direction, and for his instrumental and vocal arrangements.

This is the first annual master summer school at Drake University. All work is accredited and offers opportunity for students as well as teachers and supervisors working toward higher degrees.

Princeton University

PRINCETON, N. J.—During the 1934-35 term, the faculty of Princeton University has been experimenting with the organization and expansion of a music department. Last fall, arrangements were made with Smith College whereby Prof. Roy Dickinson Welch, chairman of the department of music at Smith College, would come to Princeton four days each week to give two undergraduate courses in music and to act as musical consultant with regard to all musical activities of the university.

At the end of the first term of 1934-35, Prof. Welch was formally appointed to continue the direction of music, and undergraduates of the school turned in 100 elections in the courses in music for next year, three times the number for the current year. All the courses which Prof. Welch offered this year were also overcrowded. For the future, he wishes to develop the music department until it offers concentrated training for the gifted few who intend to follow music professionally, and more general education for those who only wish to to be able to enjoy this art to the full through amateur performance or in listening to the performances of others. It is his hope that undergraduate musical activities, such as the glee club and the orchestra, may expand and that this work will give constantly increasing pleasure to its participants and to their possible public.

University of South Carolina Summer Session

COLUMBIA, S. C.—Maurice Matteson will teach and hold a master class in voice at the University of South Carolina Summer School, from June 13 to July 29. A number of students from the South have enrolled for this instruction. Mr. Matteson is head of the music department at the university and conductor of the Carolina Folk Singers.

Oberlin Conservatory

OBERLIN, O.—Oberlin Conservatory of Music was host to 2,000 musicians, teachers and visitors from 101 schools throughout Ohio when the state solo and ensemble contest was held here on May 11, under the auspices of the Ohio Musical Education Association.

Prof. George E. Waln of the conservatory, chairman of the contest, announced that 298 entrants competed in the solo events, while 370 were numbered among the ensemble entries.

One of the features of the day's events was a program for the visitors given by Oberlin students in Warner Concert Hall. Participants included the Oberlin College Concert Band, under the direction of Prof. Arthur L. Williams; the Conservatory Orchestra, conducted by Prof. Maurice P. Kessler; the A Cappella Choir, led by Prof. Olaf C. Christiansen; and a woodwind septet, trained by Professor Waln.

Judges of the contest were Harry Seitz of the Detroit Public Schools; Frederick Funkhouser, Frank Lucas and William Hruby of the Clevand Orchestra; Prof. Charles F. Church of Bowling Green State College; Professor Christiansen, Professor William K. Breckenridge, Professor Don Morrison and Professor Williams, all of the conservatory.

Moor Double Keyboard Piano Demonstrated at N. F. M. C. Convention

George Stewart McManus of the faculty of the New England Conservatory of Music, Boston, gave a lecture-recital on the Moor Double Keyboard Piano, on one of the days of the recent Biennial Convention of the National Federation of Music Clubs in Philadelphia. Mr. McManus appeared in the Rose Garden of the Bellevue-Stratford, and the program was broadcast over the Columbia coast-to-coast network. The ball room was filled to capacity. In a suite of the same hotel, on each day of the convention Dorothy Pillsbury Stetson showed a sound film of Winifred Christie playing the Moor Double Keyboard Piano, as well as explaining the piano to individuals and groups who passed through the rooms to observe the enlarged possibilities of the instrument. At the close of the convention, by popular request, the Moor Double Keyboard Piano exhibit was held over for two days. L. M.

Edward Rechlin's Activities

Edward Rechlin, organist, has returned to New York following a tour of Bach Anniversary Recitals in Kansas. Opening in Kansas City, Mo., he continued in Topeka, Salina, and then at Emporia College during the Bach-Handel Festival. The tour closed with recitals in Newton and Winfield, Kans. During May he will appear in Buffalo, N. Y., Sheboygan, Appleton and Oshkosh, Wis.; at the Pennsylvania State Organists Convention in Williamsport; in Council Bluffs, Ia.; Lincoln, Neb. (American Guild of Organists), also at Omaha, Seward, Hastings and Kearny. He plans to return to New York on June 1, leaving June 5 for his European season.

Press Comments

EIDÉ NORÉNA

Eidé Noréna's concert appearance with the St. Cecelia Society, Bordeaux, won such eulogies as the following, taken from La France: "Noréna disclosed her remarkable style and comprehension to good advantage, as also the suppleness of her voice. The attack of notes and intervals is so perfect, the range of her voice may be compared, in point of precision and pitch-truthfulness, to a keyboard." "Her voice and her technic, both admirable," came from La Petite Gironde, "brought her the ovations to which she is accustomed." "The celebrated singer Eidé Noréna brought to this concert, not only her personal charm, but the greatness of her art," was the opinion of La Liberté, adding, "It were impossible not to love everything that Noréna sings. She was swamped with applause, also with flowers.

Commenting on Eidé Noréna's interpretation of Desdemona in Otello by Verdi at the Grand Theatre, Bordeaux, La France reported: "Sweet and touching Desdemona, Noréna gives full value to the pure melodies Verdi has here confided to the soprano. The Willow Song and Ave Maria were poetic in nuance and sentiment." "To our hitherto expressed admiration for Noréna's talent, we can only add our conviction that the rôle of Desdemona cannot be better interpreted," came from La Liberté; while La Petite Gironde called attention to Noréna's "acclaim and numberless recalls."

KATHARINE GOODSON

Among the recent press notices which Katharine Goodson has won in England is one from the Radio Times: "Throughout Europe and America, as well as here, there is no great centre of music-making where her playing is not held in honor, no great orchestra nor conductor with whom she has not joined in concertos. An artist of the widest culture and sympathies, she plays old and new music with a like true insight, bringing her command of all the pianoforte's resources to bear on grave and gay, big and slight, majestic or merry music, with the same whole-hearted zest."

BEATRICE HARRISON

Beatrice Harrison, English cellist, when here gave a concert in Miami, Fla., sponsored by the Miami Civic Music Association. The Miami Daily News, speaking of her "outstanding number, the Hungarian Rhapsody by Koddy, for cello alone," said that she "gave a brilliant performance of a work that is interesting for its unusual harmonies and striking effects. Recalled several times after this number, she added an encore." Further on the report says that the "appreciative audience clamored for encores," and adds that "Margaret Harrison was an unusually sympathetic accompanist." The Miami Herald headlined its review: "Cellist Receives Extended Applause," and goes on to comment, "Her instrument indeed seemed to be possessed of a voice of deep, golden richness."

MARIUS CASADESUS

"The Poulet Orchestra," wrote Le Figaro, Paris, "has brought out a work by Marius Casadesus: Barcelona, interesting in itself, for the perfect interpretation given by Mme. Casadesus, and for the utilization of a new instrument, the Parramon tenor-viola, a kind of large alto played like a cello. The composer obtained many clever effects from this new instrument."

With reference to the same performance, Comoedia reported: "The musician skillfully manages the numerous levels where the tenor viola must find its way amidst the noise of an orchestral part treated with a true sense of color and bustle." Comœdia also admired "the mellow tones" of the tenor viola, "to which the playing of Mme. Marius Casadesus imparts a spell, liveliness, and animation of its own," and the composer's "precise and ardent conducting."

"M. Casadesus played with warmth and fine style, the Chausson Poème, then took up the baton to conduct the first performance of his Barcelona for Parramon tenor-viola and orchestra," came from Journal des Debats. "The work made us acquainted with a new instrument, the Parramon tenor-viola, of whose great possibilities and lovely tone, Mme. Casadesus, soloist, made perfect use."

According to Le Matin, M. Casadesus played the Chausson Poème "wonderfully;" while Mme. Casadesus, soloist on the Parramon tenor-viola in Casadesus' new composition Barcelona, "gave an admirable performance."

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Musicales

(*Continued from page 21*)

poser as capable of building a fine climax with a rousing Amen. William R. Davis' carol, A Little Child, is a soprano solo which was sung by Corleen Wells. It has a Latin refrain in olden style. Peace on Earth, by Mary Louise Wright (Bloomfield, N. J.) presented a Christmas anthem of melodious content, with a short obbligato. The same composer's organ work, Prayer for Peace, showed her as fond of dissonances, followed by naturalistic resolutions, and a stirring finish. Roberta Bitgood (Bloomfield, N. J.) showed talent in an effective solo, The Greatest of These, which is dramatic. Much of it is recitative. It was ably sung by Pauline Pierce. Miss Bitgood's string quartet, Meditation, with organ, was melodious and well-constructed; Miss Wright played the organ, Miss Bitgood, the viola.

In April, by a Japanese, Tsuyoshi Matsumoto, an anthem of considerable pretensions, had poetic text (Butchart), with solos and duet by Misses Wells and Pierce and an impressive finish. Margrette Westlake Powers' organ solo was a prelude on the tune Canonbury, with an opening melody in the pedals, and a choral-like close. Miss Wells sang Powers' solo, Be Still, which contains much impressive music, with a triumphant conclusion following sustained melody. A Choral Meditation by Henry B. Whipple (New Britain, Conn.) was an outstanding work, based on Jeremiah's Lamentation, with a solo nobly sung by Mr. Baer. A high point of the evening was Rise Up, anthem by Leroy Marshall (Bayside, N. Y.), in which the choir attained splendid effect. The various composers played the organ accompaniments, and Dr. Dickinson conducted the Seminary Motet Choir.

F. W. R.

* * *

Honors Paid Dr. and Mrs. Clarence Dickinson

A music festival in honor of Dr. Clarence Dickinson, enlisting the coöperation of 1,200 singers and instrumentalists, was given at Riverside Church, New York, by the students and alumni of the School of Sacred Music of Union Theological Seminary on May 18. The cathedral-like edifice was filled, Hugh Porter playing the processional, lasting fifteen minutes. All the works of the program were composed by Dr. Dickinson, who conducted them. Solo singers were Corleen Wells, Rose Bryant, Harold Haugh and George C. Baker, with violin, cello, harp, two trumpets and two trombones. Music, When Soft Voices Die, was beautifully sung without accompaniment, following the introductory Meditation for instruments. The chancel and children's choir, numbering 700 voices, were notably impressive in List to the Lark, full of simplicity and sentiment; the same was the case with Come, Marie, Elisabette, text by Helen A. Dickinson; she was also author of O, Nightingale, Awake, which was charming. Away in a Manger (Harold A. Haugh, M.S.M., 1931) was sung with taste. Nowell, another *a cappella* number, and Helen A. Dickinson's poem, In Joseph's Lovely Garden, were the most expressive works sung.

A rousing climax was achieved in the double chorus, An Easter Litany, and throughout the evening the authoritative beat of Dr. Dickinson, the significant brass, and the organ accompaniments (the latter by Charlotte Lockwood, M.S.M., 1931) brought about tremendous effects. The children united in a finale (poem by Helen A. Dickinson), and the chancel choirs sang Father, Give Thy Benediction. Luis S. Sanford played the recessional. A dedicatory poem of eleven lines by Tsuyoshi Matsumoto, printed on the program, had the superscription "To Clarence and Helen A. Dickinson," and the program was broadcast over WJZ.

The church also contained a large audience at the afternoon organ recital given by Dr. Dickinson, a program which for brevity and effectiveness was record-making. It contained one work only, Dr. Dickinson's Storm King Symphony. The four movements of this composition have been performed frequently by leading organists, but never with such overwhelming effect as on this occasion. The stern crags, their dominating nature; the Rip Van Winkle suggestions, with thunderous interruptions; the heavy footfall of the traditional dragon, pictured in 64-foot organ pedal tones; the summer twilight and the Hymn to Nature of the closing movement, all are encompassed in the work. Needless to state, the composer performed it with overpowering effect.

F. W. R.

* * *

Rocco Giglio in Recital at New York School of Music and Arts

Rocco Giglio, violinist, gave an outstanding recital on his valuable Stradivarius violin at the New York School of Music and Arts on May 16. His program contained nine works of importance, ranging from Mozart's B flat major sonata and Bach's A minor concerto, through works by Chopin, Dvorak, Schubert, Kreisler, MacDowell, Wieniawski and his teacher, Paul Stoeving. His deep-felt expression was displayed in large tone, and his technic encompassed fine attainment. Loie Nickerson, pianist, shared the sonata and concerto with him, and performed solos by Brahms and Liszt. A large assemblage applauded with vigor. F. W. R.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Achille Anelli
S. J. Barozzi
Della Benni
Virginia Bernucci
Edward Boatner
Emma Boehm-Oller
Zara Bouson
A. Buzzi-Peccia
Nino Carboni
Angelo Carlino
Frances Ceh
Florence Chambers
Jessica Colbert
Oscar Colcaire
Charles C. Cukor
Norman Curtis
Stephen Cukor
Greta Dalmy
John Garrett Darling
Franco De Gregorio
George De Feo
Solita De Solis
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Grace Fisher
L. Jos. Frankel
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Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mendelssohn
Sonya Merkel
Helen C. Moher
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
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Jean Rouse
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Edith Silance-Smith
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Norman Stoneham
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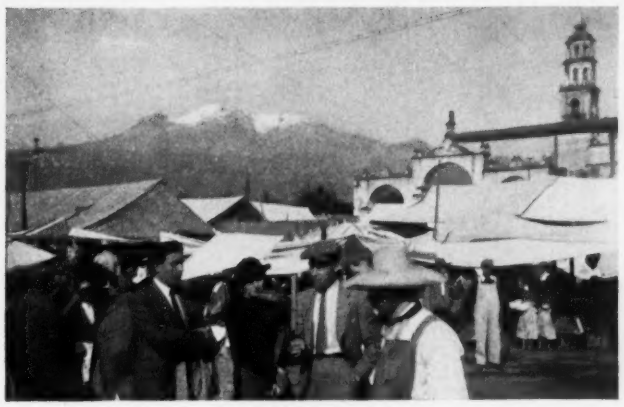

VLADIMIR PADWA,
pianist (left), and Mrs. Padwa (next to him) have returned from his second tour as accompanist for Mischa Elman, violinist. They were heard by international audiences in notable concert halls, including the National Theatre of Mexico City. The view is of a market-place of a Mexican city, with The Sleeping Woman, a snow-capped mountain, in the background.

MARY MOORE,
coloratura soprano, who made her début with the Metropolitan Opera this season, includes among her spring engagements appearances at the Cincinnati and Ann Arbor May Festivals. On May 12 Miss Moore was guest soloist at the gala concert held by Ladycliff College, Highland Falls, N. Y. (Photo by Renato Toppo.)

SUZANNE D'OLIVERA JACKOWSKA,
president-founder of Les Amis d'Edgar Poe Society of New York, which gave a festival of poetry and music in honor of the American poet at Aeolian Hall, New York, on May 23.

LUDWIG JUHT,
contra-bass player, member of the Boston Symphony Orchestra, who gave a recital in Steinway Hall, New York, on May 21.

THE MANHATTAN STRING QUARTET
are scheduled for a series of appearances next season. A European tour opens their activities. They leave this country in September for an extended tour of Europe, under the direction of Albert Morini, which takes them to London, Stockholm, The Hague, Luxembourg, Brussels, Paris, Zürich, Vienna and Rome. Upon returning the quartet are scheduled to appear in the Endowment Series at Town Hall, the first time that this series has ever included a quartet. They will also appear on the Schola Cantorum series next winter, following which they have a coast-to-coast tour of the country. The quartet are playing this month at an official dinner at the White House.

BERTA GERSTER-GARDINI,
daughter of Etelka Gerster and a prominent vocal teacher of New York, where she directs the Gerster-Gardini School of Singing, with branches in Chicago, Cincinnati, Berlin, Dresden, Oslo and Bologna. Mme. Gardini, with Blanche Yurka and Florence Heizer, is a member of the advisory council of the newly formed Protégée Fine Arts Committee. The committee includes eminent exponents of music, drama, cinema and dance. Social sponsors are headed by Mrs. John Henry Hammond, Baroness von Greiffenstein, Countess von Daur, Mrs. J. B. Schermerhorn, Mrs. W. Cornelius Corbin, Mrs. Pleasants Pennington, Cyrena Van Gordon, Richard Hale and Alma Voedisch. (Photo by Allan Richardson.)

VERNA CAREGA,
young Italian-American mezzo-soprano, artist-pupil of Berta Gerster-Gardini of New York, was chosen by the Protégée Fine Arts Committee as the "greatest talent" in New York, and sang at their first entertainment in the St. Regis Hotel, New York, May 2.

JOHN LEWIS ROBERTS,
conductor of the Mendelssohn Club of Sunbury, Pa., which held a Bach-Verdi Festival on May 1 and 2. On the first day the Bach Christmas Oratorio was sung in two sessions; May 2, the Verdi Requiem.

THOMAS CROWE and ISADORE BUCHHALTER,
his teacher. Thomas is the son of Judge Robert E. Crowe of Chicago. (Photo by LeRoy.)

(See Inside Front Cover for Additional News Pictures)

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